

The American Rec • rd Guide



TWENTY FOURTH YEAR OF PUBLICATION



• "Critics' Choice"

—our annual listing of
the year's best records
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—introducing a column
by Martin Williams
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THE AMERICAN TAPE GUIDE

January, 1958
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On the cover: Ernest Ansermet, whose recording of the complete "Coppelia" is reviewed on pages 208/9.

CONGRATULATIONS to Phil Miller on the inauguration of his weekly Sunday morning radio program, "The Vocal Art", over New York's WNYC. There is no record critic in the United States better qualified to discuss this subject. He's been doing it in these pages now for twenty-four years. Those interested in his views on matters past are commended to the special message on page 221. . . Apparently good things always come in twos. To wit, congratulations also to John Brownlee, late of Glyndebourne and the Metropolitan and presently head of the Manhattan School, who has himself started a Saturday radio series entitled "Backgrounds of Music" over the New York CBS outlet. Mr. Brownlee will devote much of his air time to playing vintage discs from his priceless collection. An article by him on his great benefactress, Dame Nellie Melba, will be forthcoming here shortly. . . In the December issue J. B. L. expressed a fond hope that somebody would get around to recording the music of Marcel Dupré, preferably performed by Dupré himself. Organists will be delighted to learn that Mercury has just such a project underway. Dupré already has taped several works, including some of his own. . . As you perhaps noticed, an enormous influx of new releases crowded out the shopping list scheduled for December. Also, it became apparent that any such compilation would be duplicated in our 1957 "Critics' Choice". . . Among the articles coming up: a critical Gigli discography by French Crawford Smith, a study of Louis Armstrong by Charles Graham. . . Since most magazines these days are expected to arrive on the eve of their month of publication, the ARG has arranged to move up its press time gradually so that it, too, will be fashionably early ere long. . . Whatever the length of your hair, be sure to make the acquaintance of Martin Williams on page 230. . . For the convenience of newcomers, a subscription blank may be found on page 216. . . A Happy New Year to the thousands of ARG regulars the world over. Your continued confidence is a more gratifying present than anything money can buy.

—J.L.

January, 1958

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The American Record Guide

Our Annual Critics' Choice . . .

The Best Recordings of 1957

ORCHESTRA

ARNOLD: *Homage to the Queen*; Philharmonia Orchestra conducted by Robert Irving, RCA Victor LM-2037, \$3.98.

J. C. BACH: *Sinfonia in B flat minor*; **MOZART:** *Overture to "The Magic Flute"*; **BEETHOVEN:** *Egmont Overture*; **HUMPERDINCK:** *Overture to "Hansel and Gretel"*; **SAINT-SAENS:** *Rouet d'Omphale*; Philharmonic Symphony Orchestra of New York conducted by Willem Mengelberg, RCA Camden CAL-347, \$1.98.

BALAKIREV: *Symphony No. 1 in C*; Royal Philharmonic Orchestra conducted by Sir Thomas Beecham, Angel, 35399, \$4.98 or \$3.48.

BARTÓK: *Concerto for Orchestra*; Berlin Radio Symphony Orchestra conducted by Ferenc Fricsay, Decca DL-9951, \$3.98.

BEETHOVEN: *The Creatures of Prometheus*, Op. 43; The Hague Philharmonic Orchestra conducted by Willem van Otterloo, Epic LC-3366, \$3.98.

BEETHOVEN: *Grosse Fuge*, Op. 133; **MOZART:** *Serenade No. 6 in D, K. 239* ("Serenata Notturna"); *Adagio and Fugue in C minor, K. 546*; Philharmonia Orchestra conducted by Otto Klemperer, Angel 35401, \$4.98 or \$3.48.

BEETHOVEN: *Symphony No. 7 in A, Op. 92*; Philharmonic-Symphony Orchestra of New York conducted by Arturo Toscanini, RCA Camden CAL-325, \$1.98.

BERWALD: *Symphony in C (Singular)*; *Symphony in E flat*; Berlin Philharmonic Orchestra conducted by Igor Markevitch, Decca DL-9853, \$3.98.

BRAHMS: *Symphony No. 1 in C minor, Op. 68*; *Symphony of the Air* conducted by Igor Markevitch, Decca DL-9907, \$3.98.

BRUCKNER: *Symphony No. 9 in D minor*; **BEETHOVEN:** *Fantasia in C minor, Op. 80*; Symphony Orchestra of the Bavarian Radio conducted by Eugen Jochum (in the former); Andor Foldes (piano), RIAS Chamber Choir, Berlin Motet Choir, and Berlin Philharmonic Orchestra conducted by Fritz Lehmann, Decca set DX-139, \$7.96.

CARPENTER: *Adventures in a Perambulator*; **PHILLIPS:** *Selections from McGuffey's Readers*; Eastman-Rochester Symphony Orchestra conducted by Howard Hanson, Mercury MG-50138, \$3.98.

CHÁVEZ: *Sinfonia No. 5 for Strings*; **BEN-HAIM:** *Concerto for Strings, Op. 40*; M-G-M String Orchestra conducted by Izler Solomon, M-G-M E-3423, \$3.98.

COPLAND: *Appalachian Spring* (complete ballet); *Billy the Kid* (ballet suite); Philadelphia Orchestra conducted by Eugene Ormandy, Columbia ML-5157, \$3.98.

DVORÁK: *Symphony No. 2 in D minor, Op. 70*; *Symphony No. 5 in E minor, Op. 95* ("From the New World"); Vienna Philharmonic Orchestra conducted by Rafael Kubelik, London LL-1606/7, \$3.98 each.

ELGAR: *Enigma Variations*; **PURCELL-BARBOLLI:** *Suite for Strings*; Hallé Orchestra conducted by John Barbirolli, Mercury M-G 50125, \$3.98.

ELGAR: *Falstaff, Op. 68*; Philharmonic Promenade Orchestra conducted by Sir Adrian Boult, Westminster W LAB-7052, \$7.50.

G. GABRIELI: *Symphoniae Sacrae* (1587); New York Brass Ensemble conducted by Samuel Baron. Period SPL-734, \$4.98.

GRIEG: *Music from Peer Gynt*; Ilse Hollweg (soprano), the Royal Philharmonic Orchestra and Beecham Choral Society conducted by Sir Thomas Beecham. Angel 35445, \$4.98 or \$3.98.

GRIEG: *Sigurd Jorsalfar Suite*, Op. 56; *Two Elegiac Melodies*, Op. 34; *Symphonic Dances*, Op. 64; Bamberg Symphony and Pro Musica Symphony, Vienna, conducted by Edouard Van Remoortel. Vox PL-10330, \$4.98.

HAYDN: *Symphony No. 101 in D* ("The Clock"); **WAGNER:** "Lohengrin"—*Preludes to Acts I and III*; "Die Gotterdammerung"—*Dawn and Siegfried's Rhine Journey*; Philharmonic-Symphony Orchestra of New York conducted by Arturo Toscanini. RCA Camden CAL-375, \$1.98.

HINDEMITH: *Theme with Four Variations* ("The Four Temperaments") for piano and strings; *Five Pieces for Orchestra*, Op. 44, No. 4; *Funeral Music* for viola and strings; Leon Fleisher (piano), Paul Godwin (viola), Netherlands Chamber Orchestra conducted by Szymon Goldberg. Epic LC-3356, \$3.98.

HOLST: *First Suite for Military Band*, Op. 28; **ROSSE:** *The Merchant of Venice*; **ANSELL:** *Three Irish Pictures*; **WOOD:** *Three Dale Pictures*; Band of the Grenadier Guards conducted by Major F. J. Harris. London LL-1622, \$3.98.

HOVHANESS: *Saint Varian Symphony*, Op. 80; M-G-M Chamber Orchestra conducted by Carlos Surinach. M-G-M E-3453, \$3.98.

KODALY: *Hary Janos Suite*; **BARTOK:** *Hungarian Sketches*; *Rumanian Folk Dances*; Minneapolis Symphony Orchestra conducted by Antal Dorati. Mercury MG-50132, \$3.98.

LALANDE: *Sinfonies pour les soupers du Roy*; **RAMEAU:** *Musique de ballet—Les Paladins—Suites Nos. 1 and 2*; Orchestre de Chambre des Concerts Lamoureux conducted by Pierre Colombo. London Oiseau-Lyre OL-50106, \$4.98.

MILHAUD: *Suite Provencale*; *Saudades do Brasil*; Concert Arts Orchestra conducted by Darius Milhaud. Capitol PR358, \$3.98.

MILHAUD: *Symphonic Suite No. 2—Proteée*; **DEBUSSY:** (orchestrated by Ravel); *Sarabande*; **BERLIOZ:** *Rakoczy March*; **D'INDY:** "Fervor"; Op. 40—*Introduction to Act I*; *Istar Symphonic Variations*, Op. 42. San Francisco Symphony Orchestra conducted by Pierre Monteux. Camden CAL-385, \$1.98.

MOZART: *Symphony No. 25 in G minor, K. 183*; *Symphony No. 40 in G minor, K. 550*; Philharmonia Orchestra conducted by Otto Klemperer. Angel 35407, \$4.98 or \$3.48.

MOZART: *Symphony No. 38 in D, K. 504*; *Symphony No. 39 in E flat, K. 543*; Philharmonia Orchestra conducted by Otto Klemperer. Angel 35408, \$4.98 or \$3.48.

PISTON: *Symphony No. 6*; **MARTINU:** *Fantasies symphoniques* (Symphony No. 6); Boston Symphony Orchestra conducted by Charles Munch. RCA Victor LM-2083, \$3.98.

PROKOFIEV: *Peter and the Wolf*, Op. 67; **BRITTEN:** *The Young Person's Guide to the Orchestra*, Op. 34; Cyril Ritchard, narrator (in the Prokofiev); Philadelphia Orchestra conducted by Eugene Ormandy. Columbia ML-5183, \$3.98.

PROKOFIEV: *Symphony No. 5, Op. 100*; Philharmonia Orchestra conducted by Thomas Schippers. Angel 35527, \$4.98 or \$3.48.

PROKOFIEV: *Symphony No. 7, Op. 131*; *Symphony No. 1 in D, Op. 25* ("Classical"); Philharmonia Orchestra conducted by Nicolai Malko. Victor LM-2092, \$3.98.

REVUELTAS: *Homenaje a Garcia Lorca*; *Planos—Danza geometrica*; *Toccata sin fuga*; *Two Little Serious Pieces*; *Tres Sonetos*; M-G-M Chamber Orchestra conducted by Carlos Surinach. M-G-M E 3496, \$3.98.

ROSSINI-RESPIGHI: *La boutique fantasque* (complete); **IBERT:** *Divertissement*; **PISTON:** *Suite from The Incredible Flutist*; Boston Pops Orchestra conducted by Arthur Fiedler. RCA Victor LM-2084, \$3.98.

SAINT-SAENS: *Symphony No. 3 in C minor*, Op. 78; Vienna Philharmonica Symphony conducted by Hans Swarowsky; Prof. Hans Eibner (organ). Urania LX-105, \$3.98.

SAMMARTINI: *Symphony in A for Strings*; *Sonata in G for Two Horns and Strings*; *Symphony in A for Two Horns and Strings*; *Sinfonia No. 2 dell' Accademia in C*; *Symphony in G for Trumpets and Strings*; Orchestra Accademia Dell' Orso conducted by Newell Jenkins. Period SPL-731, \$4.98.

SCHUBERT: *Symphony No. 2 in B flat*; *Symphony No. 6 in C*; Bamberg Symphony conducted by Marcel Couraud. Vox PL-10, 240, \$4.98.

SCHUBERT: *Symphony No. 8 in B minor* ("Unfinished"); **MOZART:** *Symphony in D, K. 385* ("Haffner"); Vienna Symphony Orchestra conducted by Carl Schuricht. London LL-1534, \$3.98.

SCHULLER: *Symphony for Brass and Percussion*; **JOHNSON:** *Poem for Brass*; **LEWIS:** *Three Little Feelings*; **GIUFFRE:** *Pharaoh*; Brass Ensemble of the Jazz and Classical Music Society conducted by Dimitri Mitropoulos. Columbia CL-941, \$3.98.

SHOSTAKOVICH: *Symphony No. 1 in F, Op. 10*; **KABALEVSKY:** "Colas Breugnon" Suite, Op. 24; St. Louis Symphony Orchestra conducted by Vladimir Golschmann. Columbia ML-5152, \$3.98.

SHOSTAKOVICH: *Symphony No. 7, Op. 60* ("Leningrad"); *Symphony No. 1, Op. 10*; Leningrad Philharmonic Orchestra conducted by Eugene Mravinsky and State Orchestra of the U.S.S.R. conducted by Kiril Kondrashin, respectively. Vanguard set VRS-6330/1, \$9.96.

SIBELIUS: *Symphony No. 7 in C, Op. 105*; *The Oceanides*, Op. 73; *Pelléas et Mélisande*, Op. 46; Royal Philharmonia Orchestra conducted by Sir Thomas Beecham. Angel 35458, \$4.98 or \$3.48.

SIBELIUS: *Tone Poems—En Saga*, Op. 9; *The Swan of Tuonela*, Op. 22, No. 3; *Pohjola's Daughter*, Op. 49; *The Bard*, Op. 64; *Lemminkäinen's Homecoming*, Op. 22, No. 4; *Tapiola*,

Op. 112; Oceanides, Op. 73; Nightride and Sunrise, Op. 55; Finlandia, Op. 26, No. 7; Prelude to The Tempest, Op. 109; Philharmonic Promenade Orchestra of London conducted by Sir Adrian Boult. Vanguard set VRS-489/90, \$9.96.

SKALKOTTAS: *Twelve Dances*; Little Symphony of San Francisco conducted by Gregory Millar. Fantasy 5002, \$3.98.

R. STRAUSS: *Don Juan, Op. 20; Till Eulenspiegel, Op. 28; Waltzes from "Der Rosenkavalier"; Love Scene from "Feuersnot", Op. 50; Philadelphia Orchestra conducted by Eugene Ormandy. Columbia ML-5177, \$3.98.*

R. STRAUSS: *Till Eulenspiegel, Op. 28; "Le Bourgeois Gentilhomme" Suite; L'orchestre National de la Radiodiffusion Francaise conducted by Igor Markevitch. Angel 35447, \$4.98 or \$3.48.*

STRAVINSKY: *Firebird Suite; RAVEL: Ma Mère l'Oye; BIZET: Jeux d'enfants; Philharmonia Orchestra conducted by Carlo Maria Giulini. Angel 35462, \$4.98 or \$3.98.*

SURINACH: *Sinfonietta Flamenca; TURINA: Sinfonia Sevillana; Philharmonia Orchestra of Hamburg conducted by Arthur Winograd. M-G-M E-3435, \$3.98.*

TCHAIKOVSKY: *Excerpts from "The Nutcracker", Op. 71; Boston Pops Orchestra conducted by Arthur Fiedler. RCA Victor LM-2052, \$3.98.*

TCHAIKOVSKY: *Symphony No. 1 in G Minor, Op. 13 ("Winter Dreams"); Vienna Philharmonia Orchestra conducted by Hans Swarowsky. Urania UR 8008, \$3.98.*

VAUGHAN WILLIAMS: *Symphony No. 4 in F minor; Philharmonic Symphony Orchestra of New York conducted by Dimitri Mitropoulos. Columbia ML 5158, \$3.98.*

WALDEUFEL: *Waltzes: Les Patineurs; Mon reve; Etudiantina; Grenadiers; Pomone; Espana; Philharmonia Promenade Orchestra conducted by Henry Krips. Angel 35426, \$4.98 or \$3.48.*

"Hi-Fi Fiedler"—RIMSKY-KORSAKOV: *Suite from "Le Coq d'Or"; ROSSINI: Overture to "William Tell"; TCHAIKOVSKY: Marche slave; Boston Pops Orchestra conducted by Arthur Fiedler. RCA Victor LM 2100, \$3.98.*

New Directions in Music and Sound, Vol. 2: *French Suite After Rameau (Egk); Symphony No. 6 for Large Orchestra (Hartmann); RIAS Symphony Orchestra conducted by Ferenc Fricsay. Decca DL-9861, \$3.98.*

New Music from Old Erin: Vol. I—*Megalithic Ritual Dances (Boydell); Music for Strings (Bodley); Suite of Irish Airs (May); Vol. II—Variations on a Popular Tune (Potter); Three Pieces for Strings (Kelly); The Dirge of Ossian; MacAnanty's Reel (Larchet); Irish Suite for Strings (Duff); Radio Eireann Symphony Orchestra conducted by Milan Horvat. Decca DL-9843 and DL-9844, \$3.98 each.*

Sadler's Wells Ballet Silver Jubilee; Chorus and Orchestra of the Royal Opera House, Covent Garden, conducted by Robert Irving. Angel 35521, \$4.98 or \$3.48.

CONCERTO

BARTÓK: *Violin Concerto;* Yehudi Menuhin (violin) with the Minneapolis Symphony Orchestra. Mercury MG-50140, \$3.98.

BEETHOVEN: *Piano Concerto No. 5 in E flat, Op. 73 ("Emperor");* Solomon (piano) with the Philharmonia Orchestra conducted by Herbert Menges. RCA Victor LM-2108, \$3.98.

BRAHMS: *Concerto No. 1 in D minor, Op. 15;* Rudolf Firkusny (piano) with the Pittsburgh Symphony Orchestra conducted by William Steinberg. Capitol P-8356, \$3.98.

BRAHMS: *Violin Concerto in D, Op. 77;* Leonid Kogan (violin) with the Paris Conservatoire Orchestra conducted by Charles Bruck. Angel 35412, \$4.98 or \$3.48.

CHAIKIN: *Concerto for Accordion in B flat;* Yuri Kazakov (accordion) with the Symphony Orchestra of the Moscow Region conducted by Veronika Dudarova; **SHISHAKOV:** *Concerto for Balalaika and Orchestra of Folk Instruments;* Mikhail Rozhkov (balalaika) with the State Radio Orchestra of Folk Instruments of the U.S.S.R. conducted by Victor Smirnov; shorter works. Westminster XWN 18464, \$3.98.

CHOPIN: *Piano Concerto No. 2 in F minor, Op. 21; Etudes, Op. 10, No. 1; Op. 25, No. 3; Ballade No. 2 in F, Op. 38; Mazurkas, Op. 41, No. 4, Op. 30, No. 4; Scherzo No. 4 in E, Op. 54;* Vladimir Ashkenazy (piano) and Warsaw Philharmonic Orchestra conducted by Zdzislaw Gorzynski. Angel 35403, \$4.98 or \$3.48.

DVORÁK: *Violin Concerto in A minor, Op. 53; GLAZUNOV:* *Violin Concerto in A minor, Op. 82;* Nathan Milstein (violin) with the Pittsburgh Symphony Orchestra conducted by William Steinberg. Capitol P-8382, \$3.98.

FIELD: *Piano Concerto No. 1 in E flat; Nocturnes, Nos. 1 in E flat, 2 in C minor, 5 in B flat, 12 in G, 4 in A; Sonda Bianca (piano) with the Philharmonia Orchestra of Hamburg conducted by J. Randolph Jones. M-G-M E-3476, \$3.98.*

GLANVILLE-HICKS: *Concerto Romantico for viola and orchestra; M. RICHTER: Aria and Toccata for viola and string orchestra; B. WEBER: Rapsodie Concertante, Op. 47 for viola and small orchestra; Walter Trampler (viola) with the M-G-M Orchestra conducted by Carlos Surinach and Arthur Winograd. M-G-M E-3559, \$3.98.*

HINDEMITH: *Concerto for Harp and Woodwinds; Kammermusik, Op. 24, No. 1; Concerto for Trumpet and Bassoon; Anne Adams (harp), Edward Haug (trumpet), Raymond Ojeda (bassoon), and the Little Symphony Orchestra of San Francisco conducted by Gregory Millar. Fantasy 5001, \$4.98.*

HINDEMITH: *Concerto for Organ and Chamber Orchestra, Op. 46, No. 2; RHINEBERGER: Sonata No. 7 in F minor for Organ, Op. 127; E. Power Biggs (organ); Columbia Chamber Orchestra conducted by Richard Burgin. Columbia ML-5199, \$3.98.*

JOLIVET: *Concerto for Ondes Martenot and Orchestra*; Ginette Martenot (Ondes Martenot); *Concerto for Harp and Chamber Orchestra*; Lily Laskine (harp); Orchestre du Théâtre National de l'Opéra conducted by André Jolivet Westminster XWN-18360, \$3.98.

LALO: *Symphonie espagnole, Op. 21*; **VIEUX-TEMPS:** *Concerto No. 4 in D minor, Op. 31*; Zino Francescatti (violin) with the Philharmonic-Symphony Orchestra of New York conducted by Dimitri Mitropoulos and the Philadelphia Orchestra conducted by Eugene Ormandy, respectively. Columbia ML-5184, \$3.98.

LAMBERT: *Concerto for Solo Piano and Nine Instruments*; Gordon Watson and the Argo Chamber Ensemble conducted by Charles Groves; *Eight Poems by Li-Po*; Alexander Young (tenor) with the Argo Chamber ensemble, Westminster XWN-18254, \$3.98.

LISZT: *Concerto No. 1 in E flat*; Hungarian *Fantasia*; Gyorgy Cziffra (piano) with the Paris Conservatory Orchestra conducted by Pierre Dervaux. Angel 35426, \$4.98 or \$3.48.

LISZT: *Piano Concerto No. 1 in E flat*; *Piano Concerto No. 2 in A*; Alfred Brendel (piano) with the Pro Musica Orchestra, Vienna, conducted by Michael Gielem. Vox PL-10, 420, \$4.98.

MARCELLO: *Concerti "La Cetra": No. 2 in E; No. 3 in B minor; No. 4 in E minor; No. 6 in G; Concerto in D minor for Oboe, Strings, and Thorough-Bass*; I Musici; Sabatino Cantore (oboe soloist in the Concerto); Epic LC-3380, \$3.98.

MENDELSSOHN: *Violin Concerto in E Minor, Op. 64*; **BEETHOVEN:** *Romance No. 1 in G Major, Op. 40; Romance No. 2 in F Major, Op. 50*; Johanna Martzy (violin) and the Philharmonia Orchestra conducted by Paul Kletzki. Angel 35236, \$4.98 or \$3.48.

MENDELSSOHN: *Violin Concerto in E minor, Op. 64*; **BRUCH:** *Violin Concerto No. 1 in G minor, Op. 26*; Ruggiero Ricci (violin) and the London Symphony Orchestra conducted by Pierino Gamba; London LL-1684, \$3.98.

MOZART: *Clarinet Concerto in A, K. 622; Clarinet Quintet in A, K. 581*; Benny Goodman (clarinet) with the Boston Symphony Orchestra conducted by Charles Munch (in the Concerto) and with the Boston Symphony String Quartet (in the Quintet). Victor LM-2073, \$3.98.

MOZART: *Concerto No. 9 in E Flat Major, K. 271; Concerto No. 12 in A Major, K. 414*; Rudolf Serkin (piano) and the Marlboro Festival Orchestra under the direction of Alexander Schneider. Columbia ML-5209, \$3.98.

MOZART: *Concerto No. 17 in G, K. 453; Concerto No. 25 in C, K. 503*; Rudolf Serkin (piano) with the Columbia Symphony Orchestra conducted by George Szell. Columbia ML-5169, \$3.98.

MOZART: *Concerto No. 21 in C, K. 467; Concerto in B flat, K. 595*; Rudolf Serkin (piano) with the Columbia Symphony Orchestra "under the direction of" Alexander Schneider. Columbia, ML 5013, \$3.98.

PROKOFIEV: *Piano Concerto No. 3 in C, Op. 26*; Emil Gilels (piano); *Violin Concerto No. 1 in D,*

Op. 19; David Oistrakh (violin); State Radio Orchestra of the U. S. S. R., conducted by Kiril Kondrashin, Westminster XWN-18-178, \$3.98.

RACHMANINOV: *Concerto No. 1 in F sharp minor*; R. STRAUSS: *Burleske in D minor*; Byron Janis (piano) with the Chicago Symphony Orchestra conducted by Fritz Reiner. RCA Victor LM 2127, \$3.98.

RACHMANINOV: *Rhapsody on a Theme by Paganini, Op. 43*; **FRANCK:** *Symphonic Variations*; **DELIUS:** *Prelude to "Irmelin"*; Leon Fleisher (piano) with the Cleveland Orchestra conducted by George Szell. Epic LC 3330, \$3.98.

SCHUMANN: *Piano Concerto in A minor, Op. 54*; R. STRAUSS: *Burlesque in D minor*; Rudolf Serkin (piano) with the Philadelphia Orchestra conducted by Eugene Ormandy. Columbia ML 5168, \$3.98.

R. STRAUSS: *Horn Concerti in E flat, Nos. 1 and 2*; Dennis Brain (horn) with the Philharmonia Orchestra conducted by Wolfgang Sawalisch. Angel 35496, \$4.98 or \$3.98.

TCHAIKOVSKY: *Piano Concerto No. 2 in G, Op. 44*; Shura Cherkassky (piano) with the Berlin Philharmonic Orchestra conducted by Richard Kraus. Decca DL-9316, \$3.98.

TCHAIKOVSKY: *Violin Concerto in D, Op. 35*; Jascha Heifetz (violin) with the Chicago Symphony Orchestra conducted by Fritz Reiner. Victor LM-2129, \$3.98.

IVALDI: *Concerto in G for Two Mandolins and Orchestra; Concertos in C and Concerto in A minor for Piccolo and Orchestra*; Bonifacio Bianchi and Bruno Guerciotti (mandolins), Bruno Martiniotti (piccolo), with the Orchestra Accademia dell'Orso conducted by Newell Jenkins. Period SPL-733, \$4.98.

OPERA

BOITO: *"Mefistofele"*; Boris Christoff, Giacinto Prandelli, Orietta Moscucci, Amalia Pini, Piero de Palma, Orchestra and Chorus of the Rome Opera House conducted by Vittorio Gui. RCA Victor set LM-6109, 2 discs, \$7.96.

CHARPENTIER: *"Louise"*; Berthe Monmart, Andre Laroze, Solange Michel, Luis Musy, Andrea Guiot, Opéra-Comique Chorus and Orchestra, conducted by Jean Fournet. Epic set SC-6018, 3 discs, \$14.94.

CORNELIUS: *"Der Barbier von Bagdad"*; Elisabeth Schwarzkopf, Grace Hoffman, Gerhard Unger, Nicolai Gedda, Oskar Czerwenka, Hermann Prey, Eberhard Wachter, August Jaresch, Rudolf Christ, Philharmonia Orchestra and Chorus conducted by Erich Leinsdorf. Angel set 3553, 2 discs, \$10.96 or \$6.96.

DEBUSSY: *"Pelléas et Mélisande"*; Victoria de los Angeles, Jacques Jansen, Gerard Souzay, Pierre Froumenty, Jeannine Collard, Orchestre National and Choeurs Raymond St. Paul conducted by André Cluytens. Angel set 3561, six sides, \$15.94 or \$11.94.

GLINKA: *"Ivan Susanin"* or *"A Life for the Tsar"* (complete); Miro Changalovich, Maria

- Glavachevich, Miliza Miladinovich, Drago Startz, Ivan Mughaski, Bogolub Grubach, Vladeta Dimitrievich, Chorus of the Yugoslav Army, Orchestra of the National Theater, Belgrade, conducted by Oscar Danon. London set XLLA-43, four discs, \$19.92.
- GLUCK:** "*Orphée et Eurydice*"; Leopold Simoneau, Suzanne Danco, Pierrette Alarie, Roger Blanchard Vocal Ensemble, Orchestre des Concerts Lamoureux conducted by Hans Rosbaud. Epic set SC-6019, 2 discs, \$9.96.
- GLUCK:** "*Orpheus and Eurydice*" (sung in German); Dietrich Fischer-Dieskau, Maria Stader, Rita Streich, RIAS Chamber Choir, Berlin Motet Choir, and Berlin Radio Symphony Orchestra conducted by Ferenc Fricsay. Decca set DHX-153, two discs, \$9.96.
- GRANADOS:** "*Goyescas*"; Consuelo Rubio, Anna Maria Iriarte, Gines Torrano, Manuel Ausensi, Coros de Cantores de Madrid and Orquesta Nacional de España conducted by Ataúlfo Argenta. London XLL-1698, \$3.98.
- MEYERBEER:** "*Les Huguenots*" (abridged); Renée Doria, Jeanne Rinella, Simone Couderc, Guy Fouché, Adrien Legros, Charles Cambon, Henri Médus, Gérard Bourréll, Vincent Martinez, Pierre Sanchez, Fortuné Moréna, Gilbert Glaziou, Académie Chorale de Paris; Pasdeloup Orchestra conducted by Jean Allain. Westminster set OPW-1204, two discs, \$9.95.
- MOZART:** "*Die Entführung aus dem Serail*"; Lois Marshall, Ilse Hollweg, Leopold Simoneau, Gerhard Unger, Gottlob Frick, Hansgeorg Laubenthal, *Dialogue*; Hilde Volk, Ilse Hollweg, Manfred Schmidt, Gerhard Unger, Fritz Hoppe Beecham Choral Society and Royal Philharmonic Orchestra, conducted by Sir Thomas Beecham. Angel set 3555, 2 discs, \$10.96 or \$7.96.
- MOZART:** "*La Finta Semplice*"; Dorothea Siebert, Edith Oravez, Karin Kuster, George Maran, August Jaresch, Alois Pernerstorfer, Walter Ranningner, Camerata Academia of the Salzburg Mozarteum conducted by Bernard Paumgartner. Epic set SC-6021, two discs, \$7.96.
- MOZART:** "*Le Nozze di Figaro*"; Paul Schoeffler, Sena Jurinac, Christa Ludwig, Rita Streich, Walter Berry, Ira Malaniuk, Oskar Czerwonka, Erich Majkut, Murray Dickie, Karl Dönch, Rosl Schwaiger, Liselotte Maikl, Dorothea Frass, Vienna State Opera Choir and Vienna Symphony Orchestra, conducted by Karl Böhm. Epic set 4SC-6022, three discs, \$19.92.
- MUSSORGSKY:** "*Sorochintsy Fair*" (complete); Latko Koroshetz, Vilma Bukovetz, Bogdana Stritar, Miro Brajnik, Slavko Shtrukel, Friderik Lupsha, Andrey Andreev, Samo Smerkol, Chorus and Orchestra of the Slovenian National Opera, Ljubljana, conducted by Samo Hubad. Epic set 4SC-6017, 2 discs, \$9.96.
- PUCCINI:** "*Il Tabarro*"; Tito Gobbi, Margaret Mas, Giacinto Prandelli, Piero de Palma, Plinio Clabassi, Miriam Pirazzini, Renato Ercolani, Piero de Palma, Sylvia Bertona, Orchestra and Chorus of the Rome Opera House conducted by Vincenzo Bellezza. RCA Victor LM-2057, \$3.98.
- RIMSKY-KORSAKOV:** "*Snegurochka*"; Sofiya Jankovich, Miliza Miladinovich, Valeria Heybalova, Biserka Tzveych, Lubitaka Versaykoun, Drago Dimitrievich, Anita Velinek, Stepan Andrashevich, Dushan Popovich, Miro Changelovich, Nikola Janchich, Ilya Gligorievich, Ivan Murgashki, Bogolub Grubach, Krsta Krstich, Chorus and Orchestra of the National Opera, Belgrade, conducted by Kreshimir Baranovich. London set XLLA-45, five discs, \$24.90.
- ROSSINI:** "*Il Barbiere di Siviglia*"; Giulietta Simionata, Rina Cavalleri, Alvinio Misciano, Ettore Bastianini, Cesare Siepi, Fernando Corena, Arturo La Porta, Giuseppe Zampieri, Maggio Musicale Fiorentino Chorus and Orchestra, conducted by Alberto Erede. London set XLLA-51, three discs, \$14.94.
- ROUSSEAU:** "*Le Devin du Village*"; Janine Micheau, Nicolai Gedda, Michel Roux, Orchestre de Chambre Louis de Froment. Angel 35421/L, \$5.98 or \$3.98.
- SMETANA:** "*The Bartered Bride*"; Vilma Bukovetz, Sonia Khochevar, Bagdana Stritar, Elia Karlovatz, Miro Brajnik, Yanez Lipushek, Slavko Shtrukel, Vekoslav Yanko, Mirko Cherbigoj, Vladimir Dolnichar, Latko Koroshetz, Chorus and Orchestra of the Slovenian National Opera, conducted by Dimitri Gebré. Epic set SC-6020, three discs, \$11.94.
- R. STRAUSS:** "*Der Rosenkavalier*"; Elisabeth Schwarzkopf, Otto Edelmann, Christa Ludwig, Eberhard Waechter, Teresa Stich-Randall, Ljuba Welitsch, Paul Kuen, Kersten Meyer, Franz Bierbach, Erich Majkut, Gerhard Unger, Harald Pröglhöf, Karl Friedrich, Nicolai Gedda, Anny Felbermayer, Philharmonia Orchestra and Chorus, conducted by Herbert von Karajan. Angel set 3563 D/L, eight sides, \$21.92 or \$15.92.
- TCHAIKOVSKY:** "*Eugene Onegin*"; Valentia Petrova, Galina Vishnevskaya, Larissa Avdeyva, Eugenia Verbitskaya, Eugene Belov, Sergei Lemeshev, Ivan Petrov, Georgi Pankov, Igor Mikhailov, Andrei Sokolov, Nikolai Timchenko, Bolshoi Theater Chorus and Orchestra conducted by Boris Khaikin. Westminster set OPW-1303, three discs, \$14.95.
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VERDI: "Aida": Herva Nelli, Eva Gustavson, Richard Tucker, Giuseppe Valdengo, Norman Scott, Dennis Harbour, Teresa Stich Randall, Virginio Assandri, Robert Shaw Chorus and NBC Symphony Orchestra, conducted by Arturo Toscanini. RCA Victor set LM-6132, 3 discs, \$11.94.

VERDI AND TOSCANINI: "Nabucco"—Chorus of the Hebrew Slaves (with Westminster Choir); "I Lombardi"—Act 3, Trio; (with Vivian Della Chiesa, Nicola Moscona, Jan Peerce); "I Vespri Siciliani"—Overture; "La Forza Del Destino"—Overture; "Luisa Miller"—Overture and Quando le sere al placido (with Jan Peerce); "Rigoletto"—Act 4 (with Leonard Warren, Zinka Milanov, Jan Peerce, Nan Merriman, Nicola Moscona); "Otello"—Ballabili (Act 3); Hymn of the Nations (with Jan Peerce and Westminster Choir). NBC Symphony Orchestra conducted by Arturo Toscanini. RCA Victor Set LM-6041, 2 discs, \$7.96.

WAGNER: "Götterdämmerung": Kirsten Flagstad, Ingrid Bjoner, Eva Gustavson, Karen Marie Flagstad, Unni Hugges-Hanssen, Beate Asserson, Set Svanholm, Waldemar Johnsen, Per Groenoberg, Egil Nordisjo, Chorus, Oslo Philharmonic and Norwegian State Radio Orchestras conducted by Oivin Fjeldstad. London set XLLA 48, 6 discs, \$29.88.

Souvenirs of Opera: "Le Billet de Loterie"—Non, je ne veux pas chanter (Isouard); Frieda Hempel (soprano). "Polyxène"—Source délicieuse en misère féconde (Gounod); Leon Excolais (tenor). "Messaline"—Elle m'avait pris (de Lara); Antonio Scotti (baritone). "Rogneda"—The Viking Ballad (Seroff); Anna Davydovna Meitschik (contralto). "Lorena"—Io son bella (Masccheroni); "Tosca"—Quanto? il prezzo (Puccini); Emma Carelli (soprano); Mario Sammarco (baritone). "Aida"—Final Scene (Verdi); Marie Rappold (soprano); Giovanni Zenatello (tenor). "Werther"—Va, laisse couler mes larmes (Massenet); Medea Mei Figner (soprano). International Record Collectors' Club, 318 Reservoir Ave., Bridgeport 6, Conn. L-7011, ten-inch, \$4 plus postage: 50 cents; 75 cents west of the Mississippi.

Souvenirs of Opera (Second Series): "Idomeneo"—Fuor del mar (Mozart). Hermann Jadlowker (tenor). "L'Africaine"—O paradiso (Meyerbeer). Giuseppe Anselmi (tenor). "Andrea Chenier"—Un di m'era di gioia (Giordano) Mario Sammarco (baritone). "La Gioconda"—Suicidio! (Ponchielli). Amelia Pinto (soprano). "Ero e Leandro"—Romanza di Ero (Bottesini). Amelia Pinto (soprano). "I Lombardi"—La mia letizia infondere (Verdi). Léon Escalais (tenor). "Otello"—Ora e per sempre addio (Verdi). Leon Escalais (tenor). "Otello"—Piangendo cantando (Verdi). Aino Ackté (soprano). "Mireille"—Anges du paradis (Gounod). Emile Scarenberg (tenor). "Manon"—Fabliau (Massenet). Georgette Brejean-Silver (soprano). "Werther"—Quelle prière de reconnaissance et d'amour (Massenet). Dinah Gilly (baritone). International Record Collectors Club L-7012, ten-inch (see previous listing).

CHAMBER MUSIC

J. S. BACH: *The Musical Offering* ("Das Musikalische Opfer") (Orchestral Arrangement by Igor Markevitch); Orchestre National de la Radio-diffusion Française conducted by Igor Markevitch. Angel 45005, \$3.98 (Library Series).

BACH: *Unaccompanied Partitas and Sonatas*; Nathan Milstein (violin). Capitol set PCR-8370, \$11.94.

BEETHOVEN: *The Late Quartets*; Hollywood Quartet. Capitol set Per-8394, five discs, \$19.90.

BEETHOVEN: *Sonatas for Cello and Piano*: Op. 5, Nos. 1 and 2; Op. 69; Op. 102, Nos. 1 and 2; 12 Variations on a theme from Handel's "Judas Maccabeus"; 12 Variations "Ein Mädchen oder Weibchen" and 7 Variations on "Bei Mannern Welche Liebe Fühlen" from Mozart's "Die Zauberflote"; Zara Nelsova (cello) and Artur Balsam (piano). London set LLA-52, three discs, \$11.94.

BEETHOVEN: *Sonata No. 7 in C minor*, Op. 30, No. 2; *Sonata No. 10 in G*, Op. 96; Arthur Grumiaux (violin), Clara Haskil (Piano). Epic LC-3381, \$3.98.

BLOCH: *Poème Mystique* (Sonata No. 2); **GRIEG:** *Sonata No. 2 in G*, Op. 13; Jascha Heifetz (violin), Brooks Smith (piano). RCA Victor LM-2089, \$3.98.

BLOCH: *Suite for Viola*; *Suite Hébraïque, Meditation and Processional*; William Primrose (viola) and David Stimer (piano). Capitol P8355, \$3.98.

BOCCHERINI: *Quintets*—A, Op. 28; *Allegretto*, Op. 10, No. 5; F, Op. 41, No. 2; *Il Ballo Tedesco*, Op. 29, No. 6 (Album 1). D, Op. 11, No. 6; Op. 11, No. 6; A, Op. 40, No. 4; *Grave in D minor*, Op. 41; *Largo in A minor* from Op. 10, No. 1, *Minuet in A* from Op. 13, No. 5 (Album 2). Quintetto Boccherini. Angel Library Series, 45006 and 45007, \$3.98 each.

R. CASADESUS: *Quintet in C for Piano and Strings*, Op. 16; Gaby Casadesus (piano); Guilet String Quartet; *Sonata No. 2 in A for Violin and Piano*, Op. 34; same pianist Daniel Guilet (violin); M-G-M E 3521, \$3.98.

DOWLAND: *Pieces for Lute*; Julian Bream (lute). Westminster XWN-18429, \$3.98.

FAURE: *Sonata, Op. 13*; **VITALI:** *Chaconne*; **CASTELNUOVO-TEDESCO:** *The Lark*; Jascha Heifetz (violin) with Brooks Smith (piano), Emanuel Bay (piano), and Richard Ellsasser (organ). RCA Victor LM-2074, \$3.98.

MENDELSSOHN: *Quartet No. 4 in E minor*, Op. 44, No. 2; *Quartet No. 6 in F minor*, Op. 80; Manoliu Quartet; Epic LC-3386, \$3.98.

MENDELSSOHN: *Trio No. 1 in D minor*, Op. 49; **HAYDN:** *Trio No. 1 in G*; Beaux Arts Trio (Menahem Pressler, piano; Daniel Guilet, violin; Bernard Greenhouse, cello). M-G-M E 3420, \$3.98.

MOZART: *Quintets for String Quartet and Viola* (complete): B flat, K. 174; C minor, K. 406; C, K. 515; G minor, K. 516; D, K. 593; E flat, K. 614. Budapest String Quartet with Walter Trampler (viola). Columbia set M3L-239, three discs, \$11.98.

MOZART: *Sonata in B flat, K. 454; Sonata in A, K. 526;* Arthur Grumiaux (violin) and Clara Haskil (piano). Epic LC-3299, \$3.98.

PROKOFIEV: *Sonata for Violin Solo; Five Melodies for Violin and Piano;* **RAVEL:** *Sonata for Violin and Piano;* **HINDEMITH:** *Sonata No. 3 for Violin and Piano;* Joseph Szigeti (violin) and Carlo Bussotti (piano). Columbia ML-5178, \$3.98.

RAVEL: *Trio in A minor;* **FAURE:** *Trio in D minor, Op. 129;* The Beaux-Arts Trio (Menaheim Pressler—piano, Daniel Guilet—violin, Bernard Greenhouse—cello). M-G-M E-3455, \$3.98.

SIBELIUS: *Quartet in D minor ("Voces Intimae").* Op. 56; **GRIEG:** *Quartet in G minor, Op. 27;* Budapest String Quartet. Columbia ML 5202, \$3.98.

KEYBOARD

BACH: *The Six Clavier Concerti After Vivaldi;* Sylvia Marlowe (harpsichord). Capitol P-8361, \$3.98.

BACH: *English Suites (complete);* John Kirkpatrick (harpsichord). Decca Archive ARC-3068, -3069, -3070, \$5.98 each.

BEETHOVEN: *Sonata No. 30 in E, Op. 109; Sonata No. 31 in A flat, Op. 110;* Walter Gieseking (piano). Angel 35363, \$4.98 or \$3.48.

BEETHOVEN: *Sonata in C sharp minor, Op. 27, No. 2 ("Moonlight"); Sonata in C minor, Op. 13 ("Pathétique"); Sonata in F minor, Op. 57 ("Appassionata");* Egon Petri (piano). Westminster XWN-18255, \$3.98.

BRAHMS: *Six Pieces, Op. 118; Capriccio in B minor, Op. 76, No. 2; Intermezzo in E flat, Op. 117, No. 1; Rhapsody in B minor, Op. 79, No. 1; Intermezzo in E, Op. 116, No. 6; Intermezzo in E minor, Op. 119, No. 2; Intermezzo in C, Op. 119, No. 3;* Wilhelm Backhaus (piano). London LL-1637, \$3.98.

BRAHMS: *Variations and Fugue on a Theme by Handel, Op. 24; Waltzes, Op. 39;* Leon Fleisher (piano). Epic LC-3331, \$3.98.

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CAMPOS: *50 Danzas puertorriquenas;* Jesús María Sanromá (piano). Balseiro set BLE-3000, 4 discs, \$15.

CHOPIN: *Sonata No. 2, in B flat minor, Op. 35; Impromptu No. 1 in A flat, Op. 29; Nocturne No. 8 in D flat, Op. 27, No. 2; Etude No. 5 in G flat, Op. 10, No. 5 ("Black Key"); Mazurka No. 45 in A minor, Op. 67, No. 4; Scherzo No. 3 in C sharp minor, Op. 39;* Byron Janis (piano). RCA Victor LM-2019, \$3.98.

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GRIEG: *Lyric Pieces (in two volumes):* Op. 12, Nos. 2, 7; Op. 38, Nos. 1, 3; Op. 43, Nos. 1-6; Op. 47, Nos. 2-4; Op. 54, Nos. 1, 3, 4, 6; Op. 57, No. 6; Op. 62, Nos. 3, 5, 6; Op. 65, Nos. 1, 2, 6; Op. 68, Nos. 2-5; Op. 71, Nos. 2-4, 7; Walter Gieseking (piano). Angel 35450/51, \$4.98 or \$3.48 each.

HINDEMITH: *Sonatas Nos. 1 and 3;* Paul Badura-Skoda (piano). Westminster XWN-18200, \$3.98.

KODÁLY: *Hary Janos (Viennese Clock Song, Intermezzo); Children's Dances Nos. 1-5 and 7-12; Dances of Marosszék;* *Piano Pieces Op. 11, Nos. 1, 2, 3, 5, 6;* Andor Foldes (piano). Decca DL-9913, \$3.98.

MEYERSON: *Songs Without Words (complete);* Ania Dorfmann (piano). Victor set LM-6128, 3 discs, \$11.94.

MOZART: *Fantasia in F Minor, K. 608; Adagio and Allegro in F minor, K. 594;* **J. S. BACH:** *Prelude and Fugue in E flat;* Marcel Dupré (organ). Overtone 14, \$4.98.

SCHUBERT: *Sonata in C (Unfinished-1825); Moments musicaux, Op. 94;* Rudolf Serkin (piano). Columbia ML-5153, \$3.98.

SCHUMANN: *Carnaval, Op. 9; Fantasia in C, Op. 17;* Robert Casadesu (piano). Columbia ML 5146, \$3.98.

SCHUMANN: *March No. 2, Op. 76; Waldscenen Op. 82 Fantasiestücke, Op. 12 (abridged);* Sviatoslav Richter (piano). Decca DL 9921, \$3.98.

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Dinu Lipatti: *His Last Recital—BACH:* *Partita No. 1 in B flat;* **MOZART:** *Sonata in A minor, K. 310;* **SCHUBERT:** *Impromptu Nos. 2, 3, Op. 90;* **CHOPIN:** *13 Waltzes.* Angel set 3556-B, two discs, \$9.96 or \$6.96.

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VOICE

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ANONYMOUS: 9 Chansons from the "Note-bucher der Margaret von Osterreich"; **SUSATO:** 16 Danses; Pro Musica Antiqua directed by Safford Cape. ARC-3071, \$5.98.

ARCHANGELSKY: *The Divine Liturgy of St. John Chrysostom*; Cathedral Choir of the Holy Virgin of Protection, New York City, conducted by Nicholas Afonsky. Westminster XWN-18247, \$3.98.

J. S. BACH: *Christmas Oratorio* (BWV 248); Gunthild Weber (soprano), Sieglinde Wagner (alto), Helmut Krebs (tenor), Heinz Rehfuß (bass), Berliner Motettenchor, RIAS Kammerchor, and Berlin Philharmonic Orchestra conducted by Fritz Lehmann and Gunther Arndt. Decca Archive set ARC-3079/81, six sides, \$17.94.

BERLIOZ: *L'Enfance du Christ*, Op. 25; Cesare Valletti (tenor), Florence Kopleff (contralto), Gérard Souzay (baritone), Giorgio Tozzi (bass), New England Conservatory Chorus, Boston Symphony Orchestra conducted by Charles Munch. RCA Victor set LM-6053, four sides, \$7.96.

BRAHMS: *Ein deutsches Requiem*, Op. 45; Elisabeth Gruemmer (soprano); Dietrich Fischer-Dieskau (baritone); St. Hedwig's Cathedral Choir and Berlin Philharmonic Orchestra conducted by Rudolf Kempe. **MAHLER:** *Kindertotenlieder*; Fischer-Dieskau and Berlin Philharmonic Orchestra conducted by Kempe. RCA Victor set LM-6050, 2 discs, \$7.96.

BRAHMS: *Song of Destiny*; *Academic Festival Overture*; **LISZT:** *Psalm XIII*; Beecham Choral Society with Walter Midgley (tenor) and Royal Philharmonic Orchestra, conducted by Sir Thomas Beecham. Angel 35400, \$4.98 or \$3.48.

BRITTEN: *Les Illuminations*; **RAVEL:** *Shéhérazade*; Janine Micheau (soprano) with Lamoureux Orchestra, conducted by Paul Sachet and Jean Fournet. **DEBUSSY:** *Trois Ballades de François Villon*; **Ravel:** *Don Quichotte a Dulcinée*; Camille Maurane (baritone) with Lamoureux Orchestra, conducted by Jean Fournet. Epic LC-3355, \$3.98.

BRUCKNER: *Mass in D minor*; Patricia Brinton (soprano), Sonja Dracksler (alto), William Blankenship (tenor), Frederick Guthrie (bass), the Vienna Orchestra conducted by F. Charles Adler. SPA-72, \$5.95.

DUNSTABLE: 6 Motets; **OKEGHEM:** 5 Chansons; Pro Musica Antiqua of Brussels conducted by Safford Cape. ARC 3052, \$5.98.

FRESCOBALDI: 11 Toccatas; Eduard Müller (organ) and Fritz Neumeyer (harpsichord). ARC-3054, \$5.98.

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HANDEL: *Israel in Egypt*; Elsie Morison (soprano); Monica Sinclair (contralto); Richard Lewis (tenor); Huddersfield Choral Society and Liverpool Philharmonic Orchestra; Herbert Nardgett (chorus master) and Ernest Cooper (organ); conducted by Sir Malcolm Sargent. Angel set 3550, 2 discs, \$9.96 or \$6.96.

HANDEL: *Solomon*; Elsie Morrison (Queen); Lois Marshall (soprano); Alexander Young (tenor); John Cameron (baritone); Beecham Choral Society and Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. Angel set 3546B, 2 discs, \$9.96 or \$6.96.

HASSLER: 10 Deutsche Gesang; **LECHNER:** 7 Teutsche Lieder. Berliner Motettenchor conducted by Gunther Arndt. ARC-3075, \$5.98.

LASSUS: *Neue teutsche Lieder*; Chansons, Madrigale, Villanelle; Singgemeinschaft Rudolph Lamy. ARC-3076, \$5.98.

LASSUS: *Missa VIII toni ad immitationem moduli "Puisque j'ai perdu"*; 8 Latin Motets; Aachener Domsingknaben, Aachener Domchor conducted by Theodor B. Reihmann. ARC-3077, \$5.98.

MAHLER: *Das Lied von der Erde*; *Leider eines fahrenden Gesellen*; Nan Merriman (mezzo-soprano), Ernest Haflinger (tenor), Concertgebouw Orchestra of Amsterdam conducted by Eduard Van Beinum. Epic set SC-6023, two discs, \$7.96.

MARENZIO: 6 Madrigals; **GESUALDO:** 6 Madrigals; Singgemeinschaft Rudolf Lamy conducted by Rudolph Lamy. ARC-3073, \$5.98.

MARTIN: *Sacred Mass for the Kings of France*; **LOTTI:** *Crucifixus* (6 voices); Jean Giraudeau (tenor); Marie-Claire Alain, Marie-Louise Girod (organ); Mm. Haneux, Bastardy, Pirot (Trumpets); Les Chanteurs de Saint-Eustache conducted by R. P. Emile Martin. Concord 4001, \$3.98.

MENDELSSOHN: *Elijah*; Elsie Morison (soprano), Marjorie Thomas (contralto), Richard Lewis (tenor), John Cameron (baritone), Huddersfield Choral Society with the Liverpool Philharmonic Orchestra conducted by Sir Malcolm Sargent. Angel set 3558 (three discs), \$15.94 or \$10.44.

MENOTTI: *The Unicorn, the Gorgon and the Mantichore*, or *The Three Sundays of a Poet*; Chorus and Instrumental Ensemble of the New York City Ballet conducted by Thomas Schippers; Angel 35437, \$4.98 or \$3.48.

MILAN: *Musica de vihuela de mano*; **ORTIZ:** *Musica de violones*; Bernhard Michaelis (tenor), Walter Gerwig (lute); Margot Guillaume (soprano), August Wenzinger (viola da gamba), Eduard Muller (harpsichord). ARC-3078 \$5.98.

MONTEVERDI: *Zefiro torna*; *Si ch'io vorrei morire*; *Chime d'oro*; *Ohime*; *Io mi son giovinella*; *Amor—Lamento della ninfa*; *Interrolle speranze*; *Armor che deggio far*; *Sestina—La*

grime d'Amante al Sepolcro dell'Amata; New York Pro Musica Antiqua conducted by Noah Greenberg. Columbia ML-5159, \$3.98.

MOZART: *12 Songs and Comic Ensembles*; Margot Guillaume, Lotte Wolf-Matthaus, Helmut Krebs, Fritz Wunderlich, Hans Günter Nöcker; Fritz Neumeyer (piano). ARC-3061, \$5.98.

ORFF: *Carmina Burana*; Agnes Giebel (soprano); Marcel Cordes (basso); Paul Kuen (tenor); West German Radio Chorus; Cologne Radio Symphony Orchestra conducted by Wolfgang Sawallisch; all under the personal supervision of Carl Orff. Angel 35415, \$4.98 or \$3.48.

PALESTRINA: *Missa Papae Marcelli; Stabat Mater; Improperia*; Aachener Domsingknaben, Aachener Domchor conducted by Theodor B. Rehmann. ARC-3074, \$5.98.

PEROTIN, LEONIN: *Organa; Troubadours, Trouveres, and Minnesingers*; Pro Musica Antiqua of Brussels conducted by Safford Cape. ARC-3051, \$5.98.

PRAETORIUS: *Geistliche Triclinien*; **RHAW:** *Weltliche Zweigesänge*; Ilse Brix-Meinert (descant viol). Ferdinand Conrad (recorder). Kinderchor Bender conducted by Erich Bender. ARC-3072, \$5.98.

RATHEBER, SEYFERT: *11 Songs*; various singers. ARC-3060, \$5.98.

The Music of Salamone Rossi, Hebreo, of Mantua: Ruth Daigon and Jean Hakes (sopranos) with the New York Pro Musica; Noah Greenberg, director. Columbia ML-5204, \$3.98.

SCHUBERT: *"Rosamunde" — Incidental music, Op. 26; "Die Zauberharfe" — Overture; Standchen, Op. 135; Psalm 23, Op. 132; Diana Eustrati (contralto); Berlin Motet Choir; Michael Raucheisen (piano) and Berlin Philharmonic Orchestra conducted by Fritz Lehmann. Decca set DNB-144, two discs, \$9.96.*

SCHUMANN: *Freisinn, Op. 25, No. 2; Schnee-glockchen, Op. 79, No. 26; Standchen, Op. 36, No. 2; Zwei Venitianisches Lieder, Op. 25, Nos. 17 & 18; Des Sennens Abschied, Op. 79, No. 22; Talisman, Op. 25, No. 8; Twelve Lieder, Op. 35; Dietrich Fischer-Dieskau (baritone), Günther Weissenborn (piano). Decca DL-9935, \$3.98.*

STRAVINSKY: *Perséphone*; Vera Zorina (narrator), Richard Robinson (tenor), Westminster Choir, New York Philharmonic conducted by Igor Stravinsky. Columbia ML-5196, \$3.98.

STRAVINSKY: *Perséphone*; Claude Nollie (narrator), Nicolai Gedda (tenor), Chôrale de l'Université de Paris, L'Orchestre de la Société des Concerts du Conservatoire conducted by André Cluytens. Angel 35404, \$4.98 or \$3.98.

TOMKINS: *Volume I, Musica Deo Sacra; Volume II, Songs and Consort Music*; various soloists, instrumentalists, and The Ambrosian Singers, conducted by Denis Stevens, Experiences Anonymes EA-0027 and 0028, \$4.98 each.

WOLF: *Harfenspieler, I, II, III; Erschaffen und Beleben; Genialisch Treiben; Phänomen; Anakreons Grab; Ob der Koran von Ewigkeit sei.; Cophitisches Lied, I, II; Alle gingen, Herz, zur Ruh'; Wer sein holdes Lieb verloren; Versch-*

wiegene Liebe; Lebewohl; In der Frühe; Fustreise; Dietrich Fischer-Dieskau (baritone); Gerald Moore (piano). Angel 35474, \$4.98 or \$3.98.

WOLFE: *Ten Songs from the Hebrew*; Arline Carmen (contralto) and Leon Lischner (basso) with David Tudor (piano); **HOVHANESS:** *Upon Enchanted Ground*; Samuel Baron (flute); Lucile Lawrence (harp); Claus Adam (cello) and Elden Bailey (tamtam), conducted by Alan Hovhaness; *Suite for violin, piano and percussion*; Anahid Ajemian (violin); Maro Ajemian (piano) and Elden Bailey (percussion). Columbia ML-5179, \$3.98.

My Songs: Roland Hayes (tenor); Reginald Boardman (piano). Vanguard VRS-494, \$4.98.

Russian Folk Songs: Ivan Skobtsov (basso) with the Russian State Orchestra conducted by Dimitri Osipov and Alexei Semenov. Monitor MC-2001, \$4.98.

Hail, Holy Queen—Gregorian liturgy to the Virgin; Trappist Monks of the Abbey of Gethsemani, Ky., Ralph Jusko, supervisor. Columbia ML-5205, \$3.98.

Cistercian Chant: Choir of Trappist Monks of Saint Joseph's Abbey, Spencer, Mass. Cambridge CRS-402, \$4.98.

Music of the Medieval Court and Countryside (For the Christmas Season): The New York Pro Musica Antiqua directed by Noah Greenberg. Decca DL 9400, \$3.98.

MISCELLANY

MOLIERE-LULLY: *Le bourgeois gentilhomme*; complete acting cast (in French), with vocalists, instrumentalists, choir, and orchestra of Le Collegium Musicum de Paris; Roland Douatte, director. London XLLA 47, three discs, \$14.98.

WEBER: *The Complete Works, Opp. 1-31*; *Orchestration of Ricerar* from J. S. Bach's *The Musical Offering* (1935; no opus number); *Quintet for String Quartet and Piano* (1906; no opus number; edited by Jacques Louis Monod); Grace Lynne Martin and Marni Nixon (sopranos), Richard Robinson (tenor), Charles Scharbach (bass), various solo instrumentalists and ensembles conducted by Robert Craft. Columbia set K4L-232 (four discs, not available singly), \$23.98.

Panorama of Musique Concrete: Works by Henry, Schaeffler, and Arthuys. London/Ducet Thomson DTL-93090, \$4.98.

Panorama of "Musique concrete", Vol. 2: Works by Henry, Schaeffler, and Philippot. London/Ducet-Thomson DTL-93121, \$3.98.

MUSIC OF INDIA: (5 Ragas); Gaurang Yodhi (sitar) and Dinesh Patel (tabla). Westminster set XWN-2210, 2 discs, \$7.96.

Flamenco! Vicente Escudero (dancer singer), Mario Escudero (guitar), Carmita Garcia (castanets), Pablo Miguel (piano). Columbia CL-982, \$3.98.

Record Reviews

THERE IS IN SOULS a sympathy with sounds, and as the mind is pitched the ear is pleased with melting airs or martial, brisk or grave; some chord in unison with what we hear is touched within us, and the heart replies.

—William Cowper

ALBÉNIZ (orch. Arbós): *Iberia* (excerpts); **FALLA**: *Interlude and Dance No. 1* from "La Vida Breve"; Minneapolis Symphony Orchestra conducted by Antal Dorati. Mercury MG-50146, \$3.98.

(*Iberia*—complete)

Ormandy, Phila.....Columbia ML-237

▲EVERY rehearing of these delightful pieces serves to confirm one's enormous respect for Arbós as a musical colorist. The mastery of the finished product is in a class with Ravel's treatment of Mussorgsky's *Pictures*. (In later years Carlos Surinach has orchestrated the remaining seven of Albéniz' brilliant piano vignettes.) For his part, Dorati's grasp of these intoxicating sensualities rivals Ormandy's, though the latter offers the entire three books into which the twelve cameos are divided. More painstaking observance of the *pppp* finish in *Evocation*, and also of the dynamic contrasts in *Fête-Dieu à Séville*, would have deepened the subtleties of an already striking presentation. The "Vida Breve" excerpts are neatly executed. Mercury's sonics are of the finest.

—A.K.

●
J. S. BACH: *Piano Concerto No. 1 in D minor*; **BEETHOVEN**: *Piano Concerto No. 2 in B flat, Op. 19*; Glenn Gould (piano) with the Columbia Symphony Orchestra conducted by Leonard Bernstein. Columbia ML-5211, \$3.98.

(Bach)

Landowska, Bigot.....RCA Victor LM-1974

(Beethoven)

Serkin, Ormandy.....Columbia ML-5037

▲THOUGH the Gould-Bernstein presentation of the Bach is consistent, I nevertheless question its validity. The sparing use of the pedal and the tonal percussiveness indicate an attempt to approximate the instrument for which the work was written. However, the pedal-less harpsichord has a compensatory sustaining capacity. Played on the piano within the rather small framework chosen by Gould, and with the articulative dryness and tonal bareness which he adopts, each note tends to become a separate entity rather than a logical connective within a phrased line. Bernstein sees the score in a much wider range and in warmer, more ingratiating hues. His own manner of phrasing and the tonal opulence of his orchestral players is in direct contrast to the rather severe approach of the pianist. Not until the final movement do soloist and conductor appear to have a unity of concept. The upside is another story and a happier one. There can be few reservations about this account of Beethoven's Second Concerto. Only an element of humor and jocosity, particularly in the final movement, are needed to make it equal to Serkin's extraordinary version. The microphoning is close-in, but transparent.

—A.K.

●
BARTÓK: *Suite from "The Miraculous Mandarin"*; **STRAVINSKY**: *Fireworks; Firebird Suite*; Royal Philharmonic Or-

chestra conducted by Fernando Previtali. Angel 35550, \$4.98 or \$3.98.

(Bartók)
Serly, New Sym. Bartók 301
Dorati, Minn. Mercury-50038
(Firebird)
Guilini, Philh. Angel 35462
Ormandy, Phila. Columbia ML-4700

▲PREVITALI proves to be something of an enigma here. After a positively hair-raising account of the Bartók (though necessarily, with the accent so sweepingly dramatic, one in which some of the subtler aspects are bypassed), and then a version of Stravinsky's *Fireworks* that crackles with vibrancy, he actually offers a reading of the *Firebird Suite* that is as dull as the overture is exciting. Not even the pulsating *Danse infernale* or the proclamative Finale come alive. Serly has offered quantitatively more of the Bartók context, though not so convincingly displayed. The acoustics are from Angel's top drawer.

—A.K.

●
BARBIERI: "*El Barberillo de Lavapies*"; Anna Maria Olaria (Marquesita); Teresa Berganza (Paloma); Carlos Munguía (Don Luis); Gerardo Monreal (Lamparilla); José María Maiza (Don Juan); Orfeon Donostiarra Chamber Choir and Symphony Orchestra, conducted by Ataúlfo Argenta. London XLL-1659, \$3.98.

BARBIERI: "*Jugar con Fuego*"; Pilar Lorengar (Duquesa); Manuel Ausensi (Marqués); Carlos Munguía (Félix); Antonio Campó (Euque); Julio Uribe (Antonio); José María Maiza (Un Loco); Orfeon Donostiarra Chorus and Symphony Orchestra conducted by Ataúlfo Argenta. London XLL-1658, \$3.98.

▲APPARENTLY Francisco Asenjo Barbieri (1823-1894) was a more accomplished musician than many of his fellow zarzuela composers. His versatility ranged from a good piano technique to skill on the clarinet, and also included the art of singing. He is said on one occasion to have stepped on the operatic stage on short notice to assume the role of Don Basilio in Rossini's "*Barber*". His "*The Little Barber of Lavapies*" saw the light in 1874. Its place among the stage works of its country is

long assured for obvious reasons. It is full of gay good humor and colorful, catchy tunes. Barbieri's "*To Play with Fire*" was first produced in 1861. It, too, has an attractive score, but "*The Little Barber*" is generally acknowledged one of his two masterpieces. The performances are properly spirited and generally good. There is some attractive singing by Berganza in the first zarzuela. Unfortunately the notes provided with these sets give not even so much as the composer's dates or his place in Spanish music. And it is hard to make sense of either the libretto or the synopsis on the liner. There must be a good deal of dialogue omitted. The musical scores may be complete, but this is in no way accounted for. If a growing public is expected for these zarzuela releases something more helpful should be provided.

—P.L.M.

●
BEETHOVEN: *Sonatas for Violin and Piano: No. 5 in F ("Spring"), Op. 24; No. 4 in A minor, Op. 23; No. 1 in D, Op. 12, No. 1; Arthur Grumiaux (violin); Clara Haskil (piano). Epic LC-3400, \$3.98.*

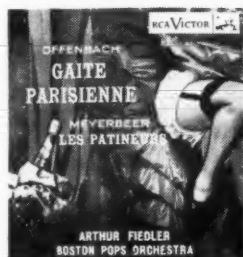
▲THE superlative team of Grumiaux and Haskil continue their Beethoven project and not once do they mislead by arbitrary readings; their performances simply reconfirm what a bonanza is available to the record-buyer of chamber music. Each sonata is expressed with recreative truth. Thus the bolder Beethoven humor (replacing the whimsy of Haydn in final, fast-paced movements) is caught neatly in the rondo of the D major; the subtle play of intensity without emphasized dynamic speech is permitted to stand, and not emphasized and thereby made blatant and ordinary in the final movement of the A minor. Each sonata is a pleasure to listen to; the F major, a perennial, is fresh and dewy-bright in this recording. Over-all, an exhilarating experience.

—A.C.

●
BEETHOVEN: *Symphony No. 5 in C minor, Op. 67; Egmont Overture, Op. 84; Sinfonia of London conducted by Hans Swarowsky. Liberty SWL-15003, \$3.98.*

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BEETHOVEN: *Symphony No. 5 in C minor, Op. 67*; **MOZART:** *Eine kleine Nachtmusik, K.525*; Berlin Philharmonic conducted by Karl Böhm. Decca DL-9942, \$3.98.

(Op. 67)

Toscanini.....RCA Victor LM-1757

Kleiber.....London LL-500

▲BOTH versions rate high in breadth of concept, clarity of execution, and stylistic command. Each is molded on the grand scale. Though carefully organized, each also has one movement that is weaker than the other three. With Böhm it is the third movement, in which he adopts a slower pace than the phrasing can convincingly sustain. One would prefer here also a more proclamative statement by the horns when they reveal the second theme. The finale in the Liberty version suffers from understatement; it lacks emphasis, tension, and an incisive approach. For me, this is easily the best work that Böhm has offered in the symphonic repertory, and his account benefits from the superior services of the Berlin Philharmonic and Deutsche Grammophon's engineers. Liberty's sound is of a coarser grain and somewhat less clear. The shorter works that complete each album are expertly set forth. —A.K.

•
BRAHMS: *Wie Melodien Zieht es Mir; Minnelied; Komm Bald; Wir Wandelten; Wie Bist du Meine Königin; Sapphische Ode; Botschaft; Sommerabend; Mondenschein; Ständchen; Auf dem Kirchhofe; Heimkehr; In Waldweinsamkeit; Wenn du nur zuweilen lachst; Verrat; Hans Hotter (baritone), Gerald Moore (piano); Angel 35497, \$4.98 or \$3.98.*

▲HOTTER's delivery is impeded by a sameness of vocal color, inflexibility, and an inability, apparently, to grasp the sweep and character of the Brahmsian line. His somber, legato approach is fine for such as *Sommerabend* and *O wusst ich doch den Weg Zurück*, but it is heavy and dragged in *Ständchen*, *Wie Melodien Zieht es Mir* or *Sonntag*. He has not yet learned to play with a song as Lotte Lehmann did so winningly, making it come alive with meaning. The fact

that only three songs of the sixteen (*Heimweh II*, though listed, is omitted) are marked faster than *Andante* adds up to stylistic monotony in the absence of a subtle interpreter, although Gerald Moore is ever the able accompanist. Angel's sound is carefully balanced and clear. —A.K.

•
BRITTEN: *Young Person's Guide to the Orchestra, Op. 34; Matinées Musicales, Op. 24; Four Sea Interludes, Op. 33a, and Passacaglia, Op. 33b, from "Peter Grimes"; Soirées Musicales, Op. 9; Philharmonic Promenade Orchestra conducted by Sir Adrian Boult. Westminster XWN-18601, \$3.98.*

▲THE dominant position assigned to the "Peter Grimes" *Interludes* and *Passacaglia* on the jacket cover (even though they are put on side two of the disc) is not inappropriate: they certainly represent about the peak of Britten's output. The rest of the music is entertaining and deservedly popular, from the familiar *Guide* to the bouncy *Matinées* and *Soirées* suites arranged from Rossini tidbits. Sir Adrian's performances, as always, strike a happy balance of careful attention to detail with enthusiasm and spirit. The results here will more than stand the test of comparisons. Not only are the performances fine on their own merits, but their combination all together on one record is a distinct attraction. Obviously, for those who want some of the best of Britten at one fell swoop, this is it! The pieces are all reissues from three recent LAB Series discs (7055, 7056, 7057), but they have lost little of their super hi-fi glitter in the process of transfer. The marvel of this is rather that Westminster's engineers have gotten them all on—some sixty-seven minutes worth in total—with none of the annoying pre-echo that often attends such crowding. The notes provide a nice example of how to say all that is needed in a minimum of space; nor should we be prevented from observing this by the fact that they were written by our Editor. —J.W.B.

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CHAPI: "El Rey que Rabio"; Pilar Lorengar (El Rey); Tony Rosado

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J W.B.

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d Guide



You're looking at an ant's-eye view of a diamond needle in a record groove. It's magnified 250 times to illustrate the enormous margin for error in the playback of an ordinary recording.

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▲REFRESHING strains of caricature run through this zarzuela, setting it apart from the others I have heard. To begin with, the role of the king is assigned to a soprano, which takes a bit of getting used to, though of course this is a young king. As we hear it, however, the voice of the king and that of the simple heroine are not much contrasted. But there is good clean fun here, not the least of which is provided by a Sullivanesque chorus of doctors, who ponder over the symptoms and pronounce that the patient either does or does not have rabies. The singers are typical of London's series of Spanish productions, and several are by now familiar. There is no first-rate vocalism here, but a good level of competence.

—P.L.M.

●
CHERUBINI: *Symphony in D Major*; Carlo Zecchi conducting the Vienna Symphony Orchestra; **WEBER:** *Symphony No. 2 in C Major*; Willem van Otterloo conducting the Hague Philharmonic Orchestra; Epic LC-3402, \$3.98.

(Cherubini)

Toscanini, Victor LM-1745

▲TOSCANINI recorded the Cherubini Symphony several years ago and was able to impart to the little-known score a grandeur that caused one to wonder why the work had ever been neglected in the past. Listening to the present performance, the answer becomes at once apparent. Laxity, slow tempi, lack of rhythmic vitality, and dynamic contrast—all these combine to make this symphony a rather dull archaeological specimen of the early eighteen hundreds. The dynamism and loving care of the Toscanini performance is in marked contrast to this recording. The even less well-known Weber Sym-

phony stems from early in that composer's career. Two earlier versions of this work are no longer available, so that we may be grateful to Epic for having resurrected this historically interesting albeit hardly monumental symphony. The interpretation is considerably better than in the Cherubini, but a little more imagination and drive would have helped. Good sound. —I.K.

●
CHOPIN: *Scherzo No. 2 in B flat minor, Op. 31; Scherzo No. 3 in C sharp minor, Op. 39; Barcarolle, Op. 60; Nocturne in B, Op. 9, No. 3; Nocturne in F, Op. 15, No. 1; Nocturne in C sharp minor, Op. 27, No. 1; Nocturne in E flat, Op. 9, No. 2; Vladimir Horowitz (pianist). Victor LM-2137, \$3.98.*

▲MOST of Vladimir Horowitz's more recent recordings, such as his Clementi and Scriabin recitals, were made at his own New York home. The results, sound-wise, have been not nearly so happy as in some of his previous studio-made records. Let me immediately assuage those readers who care about such things by reporting that these Chopin works were recorded at Carnegie Hall. The net product is better, certainly, than the aforementioned discs, but the quality of sound is still a trifle odd; it is a typically Horowitzian type of tone: brilliant, slightly hard in the treble, close up, perhaps a little larger than life (particularly in view of the apparent monitoring; certain passages swell from near inaudibility to the most amazing crescendos). This is pure niggling on my part, because after hearing these performances I would not part with this record even if it had been made in a closet. One may not enjoy Horowitz's concept of Chopin; if so, there is little that I can say. But if your choice in Chopin interpretation runs to large-scale, grandiose treatments, magnificent panoramas of sound, delicacy and yet tremendous virility, obtain this record by all means. The over-all effect is breathtaking. There are moments when the tone is a little dry (Horowitz seems to use the pedal more sparingly than in his pre-

(Continued on page 208)

Twenty-four archetypes

CORELLI: *12 Church Sonatas* and *12 Chamber Trio Sonatas Opp. 1, 2* (complete); Musicorum Arcadia. Vox de luxe set DL-263, six sides, \$19.50.

▲THIS release is a prize, with some of the credit divided among Vox for its enterprise and its impressive packaging, Joseph Braunstein for his booklet of informative notes, and the Musicorum Arcadia for spirited playing—with the lion's share going to the mastermind behind the whole thing, Corelli himself. What we have here is exactly one-third of Corelli's total creative work: the first twelve *Sonate da Chiesa*, 1681, and the first twelve *Sonate da Camera*, 1685 (which were to be followed only by three further opuses of trio sonatas, twelve in each, and the final Op. 6, consisting of the twelve *concerti grossi*).

Now, twelve of any single type of composition, taken at a sweep, might seem from a distance to be a rather formidable challenge, especially to those who bury baroque composers and their compositions under the epitaph that "they all sound alike, anyway". But closer scrutiny dispels the challenge and the epitaph, for a good hearing uncovers much variety in each of these opuses, and enough surprises to hold any interested listener to his post.

In the case of the Church Sonatas, in which the emphasis was, by tradition and by Corelli's choice, on contrapuntal texture, not only is there variation in the tightness or looseness in the imitation

of the two violins, but also the listener is continually alerted by the entrance of the bass into the imitative game as well (as in the fourth movement of No. 1) —an occurrence which we have learned to expect in Corelli but which never fails, somehow, to strike a small bright spark of excitement. The character of the subject matter of many of these movements, too, will catch the listener off guard from time to time. The fanfare opening of the Allegro in $\frac{3}{4}$ time in No. 9, built solidly on a G major triad, does nothing to prepare us for the display of chromaticism (positively shocking!) which opens the first Allegro of No. 11. Add to such elements as these some well-handled dissonant tension between the violins, and some unexpected intrusions of foreign harmony (as in the Adagio of No. 1) and the collection of twelve Church Sonatas, for all their "learned" technique, are anything but tedious.

The Chamber Sonatas of Op. 2, somewhat less serious in intent and built upon dance rhythms and dance titles, are, as Corelli probably intended them, in fine contrast to the *Sonate da Chiesa*. The allemandes are often jubilant in their subjects, and occasionally balance an imitative opening with pleasantly relaxed parallel motion in the violins throughout the remainder of the movement; the closing gigue is rollicking and bright, and through all the proceedings moves the dependable and inevitable violone-and-harpsichord bass, often in contrary motion, holding the music, so to speak, on solid ground.

The significance of Corelli's trio sonatas lies not in their appeal today but in their importance to composers after Corelli—not the least of whom was Handel—and in the position they hold as archetypes of the genre. This is quite a recommendation in itself, well seconded by the sound and appearance of this set.

—S.F.



Corelli

(Continued from page 206)

vious Chopin recordings) and sometimes the interpretative quality appears almost clinical. But these are criticisms which under no circumstances should dissuade the purchaser. If you have any reservations at all, listen to the C sharp minor Scherzo and the Nocturne in the same key.

—I.K.

●
COWELL: *Persian Set*; an orchestra conducted by Leopold Stokowski; **HARRISON:** *Suite for Violin, Piano and Small Orchestra*; Maro Ajemian (piano); Anahid Ajemian (violin); ensemble conducted by Leopold Stokowski. Composers Recordings CRI-114, \$4.98.

▲ **THE Harrison** was once issued by RCA Victor (LM-1785), and is most worthy of this re-release. Lou Harrison's place in American composition is assured; his

mingled colors and lines are a synthesis of West meeting the East in a new codification that can be termed exotic, but minus all aspects of vulgarization. The *Suite* is, to permit a grammatical fault, of cool warmth, and consists of the most gently filamented textures. Stokowski's performance is exact, as close to the composer's score as humanely possible. Cowell's latest is a worthy addition to his long list of explorations. The musical value of the *Persian Set* is almost canceled by its adherence to the Iranian blueprint. But there is no mistaking the honesty of Cowell's preoccupation, and the listener, too, is fascinated. The disc is worth owning for the stimulation it affords. CRI's list is assuming an ever more important place in the LP inventory.—A.C.

●
DÉLIBES: *Coppélia* (complete); L'Orchestre de la Suisse Romande conducted

Regrettably, a memorial . . . magnificently done

DEBUSSY: *Prélude à l'après-midi d'un faune*; *Nuages*, *Fêtes* (*Nocturnes Nos. 1 & 2*); **RAVEL:** *Daphnis et Chloé*, *Suite No. 2*; *Pavane pour une infante defunte*; Guido Cantelli conducting the Philharmonia Orchestra. Angel 35525, \$4.98 or \$3.98.

▲ **SUPERB** is the only word one can use in describing these performances. Regrettably, they serve as a memorial to one of the most promising conductors of our time. Cantelli, who died on November 24, 1956, made these recordings not very long before his ill-fated plane trip. This collection of Debussy and Ravel illustrates better than almost any one of his previous records what the world has lost, for here we find not only his accustomed strength and vitality, his sense of precision, and his sensitivity and interpretative insight, but also an ability to evoke from the orchestra a lushness and sensuousness—a richness of sound which one had not heard before from this young conductor. Still, however, these are classical performances in the best sense of that term: here is none of the overripe



the late Guido Cantelli

lasciviousness found in certain interpretations. Nor, on the other hand, do Cantelli's readings blindly copy those of his mentor: Toscanini's *Daphnis*, a tremendously exciting *tour de force*, remains nevertheless rather bleak from the coloristic point of view in comparison to the present disc. To sum up, every work on this record is magnificently done, the orchestra has never played better, and the sound is exemplary. Most highly recommended, even to those who already have recordings of these compositions in their library.

—I.K.

by Ernest Ansermet. London set LL-1717/18, four sides, \$7.96.

▲THOUGH I have believed that Ansermet is often overrated, there can be no denying the high merit of this performance. It may have been some inspiring memories of the incomparable Diaghilev company, of which he was a conductor (the tempi are balletic throughout). Anyhow, this first complete *Coppélia* emerges as practically perfect. Here and there one could ask for a bit more shading or nuance, as in Scene II of Act I (Frantz's entrance), or in the invasion of the toy shop by Swanhilda and her abettors (Act II), or in the scene in which Frantz succumbs to the sleeping potion which Coppélius has concocted. But these are minor items that are outweighed by the over-all excellence. The engineering is London's finest. —A.K.

•
DUKAS: *The Sorcerer's Apprentice*; **WEINBERGER:** "Schwanda"—*Polka and Fugue*; **LISZT:** *Les Préludes*; **R. STRAUSS:** "Salome"—*Dance of the Seven Veils*; New York Philharmonic Orchestra conducted by Dimitri Mitropoulos. Columbia ML-5198, \$3.98.

▲ALL the works on this record lie within the late romantic and early modern periods in which Mitropoulos has proven himself no mean alchemist. The results are electric in their vitality, rich in the necessary ingredients of humor in the Dukas and Weinberger and drama in the Strauss and Liszt. The opening of the "Salome" excerpt is especially stunning in its impact. Superb sound throughout. —A.K.

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GILLES: *Requiem*; Annik Simon (soprano), André Meurant (tenor), Michel Hamel (tenor), Xavier Depraz (bass), Philippe Caillard Chorus, Jean-Marie Leclair Instrumental Ensemble, conducted by Louis Frémaux, with Laurence Boulay (harpsichord), and Marie-Claire Alain (organ). Westminster XWN-18466, \$3.98.

▲FOR those who enjoy delving into a totally unknown work which is also first-class music, this record is unhesitatingly recommended. Jean Gilles (1669-1705) was apparently a minor provincial com-

poser in the days of Louis XIV. His obscurity today is greatly undeserved if the evidence of this record can be believed; this is wonderful music and can only make us anxious to hear more from the same pen. There are a minimum of the excessive vocal frills and trills that can sometimes make a work of this style sound stuffy and hollow. On the other hand, though the total instrumental force is extensive, it is never used to overwhelm by sheer weight. Instead, one finds a nobility, simplicity, directness, and above all a broad melodiousness which anticipate Gluck and Mozart, even to the virtual superfluity of the harpsichord. In writing funeral music Gilles' approach was neither gloomy nor dramatic, but rather reflective and philosophical. Perhaps this accounts for his omission from the text of the famous sequence proper to the Office of the Dead, the splendid but dread-inspiring *Dies irae*. Westminster makes much of the fact that this work was used at the funerals of Rameau, who died in 1764, and then Louis XV, who followed him in 1774, announcing this information almost as the work's title. Of more interest, perhaps, is the point that its première was at the composer's own funeral. This performance is both artistic and idiomatic, and it is recorded in those cool, deep, and vast acoustics which add so much to this late baroque music. A nice touch is the inclusion on the jacket of the complete Latin text (and translation) with all its divisions and assignments neatly indicated. A loud bravo to Westminster for this disc. And may we emulate Master Twist and hold out our turntables for more? —J.W.B.

•
GIMENEZ: "La Boda de Luis Alonso"; Ines Rivadeneira (Maria Jesús); Carlos Munguia (Luis Alonso); Gregorio Gil (Paco); Rafael Maldonado (Milguelito); Arturo Dias Martos (Tarugo); Anna Maria Fernandez (Picúa) with Los Cantores de Madrid and Orchestra, conducted by Ataúlfo Argenta. "El Baile de Luis Alonso"; Ines Rivadeneira (Maria Jesús); Carlos Munguia (Luis Alonso); Teresa Bergonza

(Juana); Gerardo Monreal (Tinoco); Anna María Fernandez (Manuela) with Los Cantores de Madrid and Orchestra conducted by Ataúlfo Argenta. London XLL-1482, \$4.98.

▲THESE two zarzuelas are concerned with the same characters. The first of them, by the chronology of the stories, is actually the newer work, having been first presented on 27 May, 1897, while its sequel dates from 27 February, 1896. As in all the zarzuela recordings of this series the cast is superior, and the singers all seem to be thoroughly enjoying the work. The listener hearing the music for the first time, however, especially if he is deficient in Spanish, had best not try too hard to make sense of the stories, for the spoken dialogue, which undoubtedly carries the story in full production, is missing here, and one is put to it to connect the words that are sung with the synopsis on the liner. Whether or not the complete musical score is presented I do not know. But I can guarantee that anyone fond of the light touch in music and the infectious rhythms of Spain will enjoy simply listening without regard for hidden meanings.

—P.L.M.

●
GLIÈRE: *The Red Poppy* (excerpts). **IPPOLITOV-IVANOV:** *Caucasian Sketches, Op. 10*; London Philharmonic Orchestra conducted by Anatole Fistoulari. RCA Victor LM-2133, \$3.98.

(Caucasian Sketches)
Mitropoulos, N. Y. Phil. Columbia CL-751
(Red Poppy)
Scherchen Westminster 2212

▲TWO fine, full-bodied presentations in which old war-horses are lent fresh vigor, and both performances are well produced.

—A.K.

●
HINDEMITH: *Symphony in B flat* (for concert band); **SCHONBERG:** *Theme and Variations, Op. 43a*; **STRAVINSKY:** *Symphonies of Wind Instruments*; Eastman Symphonic Wind Ensemble conducted by Frederick Fennell. Mercury MG-50143, \$3.98.

▲IF "Oscars" were given for recordings, this latest Fennell-Eastman-Mercury production would cop one. Three of the

greatest composers of the century are represented here in works rarely heard, and in performances that are exemplary. No other recording for brass can compare to this in over-all excellences. Fennell has been overlooked for too long a time, but Mercury seems to be giving him his head, and we hope he will continue to give his attention to the outstanding music for brass that awaits the permanence of recording: (Toch's *Spiel*, Schmitt's *Dionysiaques*, etc.). The Schönberg is a magnificent score that displays what the orchestra does not have: a timbre that is of frank and candid brightness, even in the softer dynamics. It is an original work (heard only, and even then rarely, in the second version for orchestra), but of such difficulty that only a group such as the Eastman ensemble can play it. The form consists of seven variations and a finale on the theme, in Schönberg's ultra-chromatic writing. The performance makes the design clear (though it is not described, unfortunately, in the otherwise expert liner notes). The definition of the Hindemith equates the forthrightness of this composer. It is too bad that this disc couldn't be heard by Samuel Pepys, for whom "that which did please me beyond anything in the whole world was the wind-musicke."

—A.C.

●
KENNAN: *Three Pieces for Orchestra*; **BERGSMAN:** *Gold and the Señor Comandante*; **ROGERS:** *Once Upon A Time*; Eastman-Rochester Symphony conducted by Howard Hanson. Mercury MG-50147, \$3.98.

▲THE three compositions on this disc were presented by Hanson at the annual Festival of American Music in Rochester last spring. They represent the unsophisticated vein of American music. Kent Kennan's *Three Pieces* is a rather energetic and frothy curtain-raiser in a pseudo-Hollywood style. Though not really very original, the orchestration is commanding and vigorous. Far more inventive imagination is displayed in the Bergsma, which is a scintillating score with sharp contrasts in moods. In its original version (for a ballet) it was given at Eastman in 1942, and must be quite

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Record Guide



The "King of Instruments"—an Aeolian-Skinner organ installation.

The sound of the organ is one of the most difficult to reproduce, because of its wide tonal and dynamic range, and because of the large amount of fundamental energy that appears at extreme bass frequencies.

At a recent public demonstration, staged by the Audio League at St. Mark's Church, Mt. Kisco, N. Y., the recorded sound of an Aeolian-Skinner organ (from stereo tape) was instantaneously alternated with that of the "live" instrument. The reproducing equipment selected included four AR-1 speaker systems. Here is some of the press comment on the event:

The Saturday Review

(David Hebb)

"Competent listeners, with trained professional ears, were fooled into thinking that the live portions were recorded, and vice versa. . . . The extreme low notes were felt, rather than heard, without any 'loudspeaker' sound . . ."

AUDIO

(Julian D. Hirsch)

"Even where differences were detectable at changeover, it was usually not possible to determine which sound was live and which was recorded, without assistance from the signal lights. . . . facsimile recording and reproduction of the pipe organ in its original environment has been accomplished."

audiocraft

"It was such a negligible difference (between live and recorded sound) that, even when it was discerned, it was impossible to tell whether the organ or the sound system was playing!"

The price of an AR-1 two-way speaker system, including cabinet, is \$185.00 in mahogany or birch. Descriptive literature is available on request.

ACOUSTIC RESEARCH, INC. 24 Thorndike St., Cambridge 41, Mass.

January, 1958

effective on the stage; I detect a slight resemblance to Session's *Black Maskers*, although the harmonic style is considerably less acid. Rogers' *Once Upon A Time* was composed in 1934 and first performed at the Festival in 1935. It shows skill of instrumentation and a remarkable ability to communicate an extra-musical idea while still remaining music—a feat always difficult to accomplish. The jacket notes tell us that it displays "economy of means". Don't be deceived, however; it is a more intricate score than a cursory listening would reveal. Hanson's interpretations are splendid as always, and Mercury's recording would be hard to beat.

—D.H.M.

●
KLEINSINGER: *I Hear America Singing*; John Charles Thomas (baritone); ILGWU Radio Chorus and RCA Victor Orchestra conducted by Nathaniel Shilkret. **Rodgers:** "Oklahoma"—Oh, what a beautiful morning; **KERN:** "Show Boat"—Ol' Man River; **SCOTT:** *Annie Laurie*; **CHARLES:** *The Green-eyed Dragon*; **JOHNSON:** *Annie Laurie*; **JOHNSON** arr.: *Steal away*; **MA-LOTTE:** *The Lord's Prayer*; John Charles Thomas (baritone) with chorus and orchestra and with Carroll Hollister (piano). RCA Camden CAL-367, \$1.98.

▲**REVIEWING** the original 78 rpm issue of the Kleinsinger recording in these pages back in June, 1941, I described the cantata as belonging to the then current "inspirational" school whose outstanding exemplar was Earl Robinson's *Ballad for Americans*. I was careful to point out that the inspiration was in the uplifting text rather than the not too original music. Today we listen to the work as a period piece; it is guaranteed to carry back to the thirties anyone old enough to remember those days. Thomas found in such music a vehicle for the style of singing that made him so very popular. His was a voice of remarkable range (though he transposes several of the lower passages in the cantata) and his control was always admirable. His diction was such that every word came over; such a work as this was sure fire with his numberless

admirers. The choral and orchestral support is good, and the recording has been excellently dubbed. The recital on the reverse, however, is not so successful. Here there is less clarity; the piano-accompanied songs are not well balanced. But these songs are old favorites of the baritone. He pulls out all the stops in the made-to-order showpiece, *The Green-eyed Dragon*, and of course *The Lord's Prayer* was always one of his big numbers.

—P.L.M.

●
LALANDE: Motets, *Beatus vir*, and *Usquequo Domine*; Denise Monteil (soprano), Jeannine Collard (contralto), Michel Hamel (tenor), André Vessières (bass), Marie-Claire Alain (organ), Anne-Marie Beckenstener (harpisichord), Philippe Caillard Vocal Ensemble and Jean-Marie Leclair Instrumental Ensemble conducted by Louis Frémaux. Westminster XWN-18537, \$3.98.

▲**RECORDINGS** in the last few years have helped us to acquaint ourselves with some of the court composers of Louis XIV's age who were formerly overshadowed by Lully. A while back Marc-Antoine Charpentier was the rage, and now Michel Richard de Lalande (1657-1726) is getting a good deal of LP attention—not the least of which is this disc. Recorded here are two Psalms (CXI and XII in the Vulgate, 112 and 13 in the King James Version, respectively) which are in a rather conventional style of the period, although the second is quite attractive. There are no complaints about the performance, save that the bass soloist is very poor in the first work. The other soloists are better, though, and the soprano is particularly fine. But quite noticeable, even if not so much here as in other such performances, are the annoying mannerisms of Frenchified Latin, most especially the tendency to insert a vowel sound between two words of which the first ends and the second begins with a consonant (e.g. "ponam-a consilia", "in-a morte"). The recording is spacious, with an emphasis on the darker colors. The notes are brief, but full texts and translations are provided.

—J.W.B.

LISZT: *Mephisto Waltz*; *Jeux d'eau à la Villa d'Este*; *Valse oubliée*; *Polonaise from "Eugene Onegin"*; *Rapsodie espagnole*; *Valse impromptu*; *Gnomes*; *Grand galop chromatique*; György Cziffra (piano). Angel 35528, \$4.98 or \$3.48.

(Mephisto Waltz)

Kapell.....RCA Victor LM-1791

▲THE works of real substance and depth among the Liszt's hundreds of piano compositions and transcriptions (of other people's music as well as his own) are very few. Of those chosen by Cziffra only one—the *Mephisto Waltz*—offers any interpretative challenge. Unfortunately, this is also where the noted Hungarian is least convincing. His way with the score is episodic, and except for those places requiring virtuosic dexterity his playing is overly discreet and deliberate, lacking the bravura so needed to project this music with dramatic conviction. It is just this that the late William Kapell achieved so brilliantly. His version has not been matched. The remainder of this

recorded recital is largely a display of finger articulation, and of only limited appeal to these ears. Cziffra is impressive, but not enough so to overcome his competition. The whole is well reproduced.

—A.K.

MAHLER: *Symphony No. 4 in G*; Anny Schlemm (soprano), Saxon State Orchestra of Dresden conducted by Leopold Ludwig. Decca DL-9944, \$3.98.

Walter, New York Phil.....Columbia ML-4031
Van Beinum, Amsterdam.....London LL-618
Van Otterloo, The Hague.....Epic LC-3304

▲EACH successive recording of Mahler's semi-humorous Fourth Symphony makes more clearly evident the remarkable superiority of Van Beinum, the Amsterdam Concertgebouw, and Margaret Ritchie. On the interpretative side this is discerned anew by comparison with the newest recording from Decca, in the relative listlessness of Leopold Ludwig's conducting. Both the lilt and humor of the opening, at one end of the scale, and

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the exquisite tenderness of the final pages of the *Poco adagio*, at the other, seem to evoke a livelier response from Van Beinum than from any of his distinguished colleagues listed above. On the technical side, his superiority is demonstrated by the relatively dull acoustics of the new Decca, most especially the flat, tubby sound of the timpani. The London is good, the Epic even better, in the latter respect: compare the sound in the climax near the end of the *Adagio*. The Epic is also kindest to the additional percussion, especially the most distinctive special sound of the Fourth, the sleighbells, and the first oboe is superb. One major compensation in the new recording is the fine tone and phrasing of the four horns; this section is on very active duty, since there are no trombones or tuba in the symphony, and these four Dresdeners deserve star billing for their beauty and versatility.

There is probably nothing duller or more frustrating for those who have no scores than to read a lot of cue references in a review, but to those who have access and are interested, I will be glad to supply details on request to support my contention that Van Beinum at numerous points is in obviously closer rapport with Mahler's specific indications than any conductor of the Fourth I have ever heard. Here I will simply mention that the final pages of the *Adagio* offer a splendid compendium of many of the virtues I have attributed to LL-618 here and before, both technically and interpretatively. The heading for this section is "*Sehr zart und innig*" ("Very tender and intimate"). At the seventh bar occurs a chord characterized by Walter Piston in his book on orchestration (p. 140) as "quite unexpected and magical"; Richard Strauss introduced the same chord into *Death and Transfiguration*, orchestrated for strings in 17 parts, but to less effect than Mahler achieves with two flutes in fourths surrounded by violins in octaves, with an open fifth in the cellos and basses three octaves below (six parts in all). Observe how Van Beinum approaches this sublime moment; then, from here to the end, compare the sound

of the harp and the string basses on LL-618 with any of the others. In the London, every note of the slowly upward-drifting arpeggios is clearly articulated, the important bass line below the final wind chords has both substance and clarity. As this tableau fades out on the dominant chord, however, not one of the recordings picks up the opening beat of the finale nearly fast enough, and London is the most laggard.

In this song finale, *Life in Heaven*, three of the four sopranos in the available recordings possess their individual virtues in good measure. I must rule out Desi Halban in the Columbia recording, since her words are partly inaudible, the most serious of several technical faults in this 1948 version. Teresa Stich-Randall (Epic) and Anny Schlem (Decca) are both in admirable balance with the orchestra, and each outlines this difficult part with complete conviction and ease. The former is a "cool" rendition, seeming to say "Look, how easy it all is," as she rounds the most dangerous turns with utmost poise, so that the underlying humor of the words becomes the best and driest of wit. The latter is as *espressivo* as is compatible with purity of tone and, despite Ludwig's especially perfunctory conducting here, she too manages to bring it off in style. Margaret Ritchie (London) seems to be more inside the dramatic interpretation than either of these, and while her final stanza, about the music of Heaven, is as ethereally beautifully as theirs, the rest of her song is too busy taking the "naive" text at its face value to bother about anything approaching *bel canto*. Oxen are to be slaughtered for the feast (you can hear them bellowing in the brass), deer are running about the street, and the singer is a participant rather than observer, with the occasional harsh, breathless excitement of participation intact. The tortuous melodic line is no longer either easy or difficult, for the ultimate degree of beauty of the next tone is not the point at issue. The humor is perceived on a different level, but it is still not what Mahler wished to avoid, a parody; we perceive, rather, as Tovey translates it, "a child-

like cheerfulness", and the real beauty of the close is all the more striking.

At the risk of raising some eyebrows, therefore, I venture to suggest in conclusion that you will have more fun with Van Beinum's Fourth. —J.D.

•
MENDELSSOHN: *Incidental Music to "A Midsummer Nights Dream"* (excerpts), *Op. 61*; soloists, chorus, London Symphony Orchestra conducted by Peter Maag. London LL-1707, \$3.98.

▲**PUZZLING** that only two of these seven excerpts ("You Spotted Snakes" and the Finale) make use of the vocalists, for there is enough unused space on each side to contain at least two of the remaining five numbers, all of which are vocal. Some of these are mainly accompaniments to dialogue entitled *Melodrams* in the score, but there is sufficient musical content in three of them (No. 2 with its charming Elf's March, No. 6, and No. 10 with the Funeral March accompanying the play within a play) to warrant their inclusion. Now, the primary problem confronting any interpreter of this music is weight;

the secondary one is balance. Both qualities hinge upon the dynamic and articulative range of the performing ensemble. The faster the Overture and Scherzo can be cleanly presented, the lighter the consistency. Any slowing down necessarily thickens the texture, requiring the conductor to balance the added density while still maintaining the feathery lightness. One does not know whether Maag's choice of slow for the *allegro di molto* in cut time in the Overture, or of *allegro vivace* in the Scherzo, represents his true feelings or is due to the technical limitations of the woodwinds and strings. The results are acceptable if not brilliant. However, I find disconcerting the compensatory device of rhythmic distortion or pausing between measures in order to lay stress on a given note or phrase. The expansiveness of tempo in the Nocturne can only be sustained by a horn section of rare coloration, which this one is not. The soprano soloists, to quote Anna Russell, are of the nymphs and shepherds or disembodied spirits sort, employing the pure white or sexless style of tonal production. Their

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diction ("tzing" and "dahntz") in clipped and forced syllables, and that of the chorus, provide unintended humor. London's engineers have done their job well.

—A.K.

•
MOZART: *Symphony No. 25 in G minor, K. 183*; **BEETHOVEN:** *Leonore Overture No. 2*; **BERLIOZ:** *Overture to Waverley*, Op. 1; Leningrad State Philharmonic Orchestra conducted by Nikolai Rabinovitch. Liberty SWL-15002, \$3.98.

Klemperer (Mozart).....Angel 35407
Krauss (Beethoven).....London LL-1319
Barzin (Berlioz).....Columbia ML-5176

▲THESE are decidedly virtuoso performances in which the Leningrad Orchestra proves again that it has virtually no technical shortcomings. The fault here is the conductor. Parts of the *Leonore* are incredibly fast, and a lesser orchestra would fall to pieces. The result is amazing, though hardly musically valid. The Mozart is performed with punch, drive, and a certain "slashing" quality which certainly does not do justice to the inherent delicacy of this work. Berlioz' charming *Waverley* is better represented on the Barzin disc noted above. And the engineering, though better than many Russian tapes, still suffers from a strident, wiry quality in the higher registers, as well as a muddy bass.

—D.H.M.

•
MOZART: *Trios in G, K. 496, and B flat, K. 502*. Lili Kraus (piano), Willi Boskovsky (violin), and Nikolaus Heubner (cello). Haydn Society HS-9001, \$4.98.

▲FOR those who wish to escape from the hackneyed and the over-played, these chamber works of Mozart are refreshing vehicles for renewing an appreciation of the art of this genius, as endearing as it is enduring. This re-issue of an earlier disc of the same number is part of a project aiming at covering all the music of Mozart for piano, solo or in ensemble, a project which Haydn Society perhaps intends to revive if not extend. The performances here are fine, an impression enhanced for this reviewer by comparison with the other versions, which are of less vitality. Compared with the Period trio,

for example, the Haydn group provide more incisiveness in the end movements, which they take at brisker tempi, and they convey more successfully the beauties of the slow movements. The review copy has ticks and crackles on side one, but the recording itself is good, having only a slight waver in the piano, and with a nice amount of depth.

—J.W.B.

•
PROKOFIEV: *Cinderella*, Op. 87 (excerpts); Covent Garden Orchestra conducted by Hugo Rignold. RCA Victor LM-2135, \$3.98.

The Same; Royal Philharmonic Orchestra conducted by Robert Irving. Angel 35529, \$4.98 or \$3.98.

▲THE RCA Victor release, bearing the imprimatur "as performed by The Royal Ballet", aroused my suspicion and curiosity. Careful checking against the Leeds edition of the score, which is the only one available and is presumably unedited, reveals that the Rignold version (a) cannot possibly be in the order in which the English company performs the work and (b) is full of cuts not by Prokofiev. Also (c), keys are freely transposed (*Cinderella* dreams of the Ball), (d) there are repetitions where none were intended by the composer, and (e) tasteless hodgepodes of sections are patched together with invented bridges. Irving, though offering far from the complete ballet, has had the good sense and artistic integrity to abstain from meddling. Of the fifty scenes that comprise the entire Op. 87, the Angel release offers twenty-four, for the most part uncut and completely untampered with. The sequence is that of the score. Irving also offers a far superior delineation of the musical content. Rignold's readings are well enough played, but he seems to lack the gift of dramatic imagination and a sense of theater. The absence of buoyancy and charm is particularly apparent in the *Pas de chat*, *The Quarrel* (between the two sisters), in the *Waltz* (at the ball), and the *Gavotte*. Rignold's best effort seems to be a pedantic one, for the entirety lacks any measure of nuance and subtlety or an incisive approach. His tempi are

heavy-footed and dragged throughout. Irving's work is not so colorful as the Braithwaite performance on Columbia (now withdrawn) of some years back. It is nevertheless considerably more indicative of the subject matter and retains the essence of the stage action. Both recordings are well reproduced. —A.K.

•
RACHMANINOV: *Symphony No. 2 in E minor, Op. 27*; Detroit Symphony Orchestra conducted by Paul Paray. Mercury MG-50142, \$3.98.

Ormandy, Phila. Columbia ML-4433
Steinberg, Pittsburgh Capitol P-8293

▲PARAY has no doubt made a careful study of this score, but inflexible phrasing,

a limited dynamic range, and an over-all detached quality limit his success here. The second movement in particular is unfolded at too measured a tempo for the insistent rhythmic figurations. Paray's employment of the standard cuts throughout does not reduce the tedium of his reading in general and the third movement in particular. I assume that Mercury used its usual one mike, suspended above the conductor's head, in recording this work, because those instruments that surround the conductor come through in proper perspective and those strings that face inward do not quite. The brass and woodwinds (the former especially) emerge over-resonant and dis-

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tant. At no time in the *tutti* passages does the orchestra sound really integrated. A gritty, rough-textured quality pervades the playing of the bowed instruments.

—A.K.

•
SATIE: *Trois morceaux en forme de poire; Heures séculaires et instantanées; Trois Nocturnes; Trois Gymnopédies; Le trois valse distinguées du précieux dégoûté; Avant-dernières pensées; Trois Gnossiennes;* Aldo Ciccolini (piano). Angel 35442, \$4.98 or \$3.98.

▲IN some of its aspects, Satie's writing presents a greater challenge to the pianist than that of Debussy or Ravel, for as much depends upon the interpreter's grasp of the thinly constructed and elongated phrasing, and in the mood elicited, as upon the rather limited substance of the music. Satie himself was probably the first to realize this, for his musical directions abound in humor, although exact as to the musical flavor intended. Ciccolini rates an "A" for effort, for few pianists today even concern themselves with the lesser impressionists. Unfortunately, as is so often the case when Italians attempt the French literature and vice versa, his success is negligible. The shortcomings are chiefly in texture and style. Had Satie meant the *Gymnopédies* to be slow waltzes as played here, his phrasing certainly would not have been so expansive; nor would the meter have been 3/2 with accents of any kind omitted. The interpretative indications respectively of *lent et douloureux, lent et triste, and lent et grave* for the three should in themselves be evidence enough of the composer's intent. Ciccolini suggests little of the inherent intimacy and atmospheric qualities of this music. His lack of tonal delicacy precludes the velvet-like tonal consistency so needed to put these pieces across. Angel's reproduction is well balanced.

—A.K.

•
SIBELIUS: "*King Christian II*"—*Suite for Orchestra, Op. 27; Incidental Music to "The Tempest", Op. 109;* Stockholm Radio Orchestra conducted by Stig Westerberg. Westminster XWN-18529, \$3.98.

▲WHETHER or not is is true that Sibelius disliked the theater, a point on which his biographers disagree, the composer certainly wrote a good deal of excellent incidental music for it, on commission or otherwise, throughout his career. Ten scores are extant, and the two examples on this record, which stand twenty-eight years apart, are interestingly his first and last in that medium.

The music for *King Christian II* was composed in 1898 for the Danish Reformation drama by his friend Adolf Paul. It is thoroughly romantic in feeling, and is easily related to his concert works of the same period. The highly dramatic finale of the suite (*Ballade*), a whirling, driving *Allegro molto*, seems to stand halfway indeed between *The Return of Lemminkäinen* (1895) and the finale of the *First Symphony* (1899). There are seven numbers in the suite, of which five are heard on this record. In addition to the *Ballade* there are two other pieces for full orchestra (*Nocturne and Serenade*), an *Élégie* for strings (actually the *Prelude*), and a *Musette* for clarinets and bassoons, to which discreet string parts were added for the concert version. They are all played and recorded with verve and style, as originally pressed for Swedish Discoph records.

The music for Shakespeare's *The Tempest* was composed in 1926 for a production at the Royal Theatre in Copenhagen, and is as predominantly impressionistic as the *King Christian* is romantic. Now examples of Sibelian impressionism are comparatively rare, though not altogether new to those familiar with some of his later tone poems like *The Bard, The Oceanides, and Tapiola*, or even as early as the middle section of *Pohjola's Daughter* (1903). These pieces for *The Tempest* are nearly all beautiful miniatures, instrumented from a relatively large orchestral palette with utmost subtlety and discretion. The lovely *Berceuse* is written for clarinets, harp, and muted strings. *Prospero*, a stately Purcellian *Largo*, is for strings, harp, and timpani. *Miranda* is for strings divided into nine parts, with flutes, bass clarinet, bassoons, and horns. The ensemble constantly expands and con-

tracts, evoking in a very few bars an utterly strange magic to suit this final dream play by Shakespeare.

The published material consists of a *Prelude* and two orchestral suites. Pending the American release of Beecham's new recording of fifteen of the eighteen numbers, here are eleven of them played by musicians who assuredly know their business. Beecham previously recorded seven numbers for the old Sibelius Society in the thirties, and of these the *Prelude* is now available in the Boult-Vanguard set of Sibelius tone poems, though not on the present record. *The Oak Tree*, of fond memory from the old set, is also missing here. We hear again the *Humoreske*, *Caliban's Song*, *Intrada and Berceuse*, *Prospero*, and *Miranda*, and in addition the *Chorus of the Winds*, *Scene*, *Intermezzo*, *Dance of the Nymphs*, *Naiads*, and *Tempest* (a shorter reorganization of the *Prelude*). The recording is sharply focused, with better percussion sound than in the old version. The average length of the numbers is about two min-

utes, as against five in the *King Christian* suite. Together with *Tapiola*, these pieces of thirty years ago constitute the last major works which the enigmatic Sibelius allowed to be published up to his death in 1957. They are worthy of their unique position.

—J.D.

•
SPOHR: *Octet in E, Op. 32*; **POOT:** *Octet*; Vienna Octet. London LL-1610, \$3.98.

▲THE Vienna Octet becomes a split personality here, for the Spohr has a clarinet plus a pair of horns, and five strings that include two violas, whereas the Poot has one clarinet, one horn, a bassoon, and strings in the more-usual array of two violins, viola, cello, and double bass. Their performances (i.e. the Vienna Octets) are both excellent, especially in the Spohr, because at no time is there a sense of a reduced chamber orchestra sound; the chamber ideal is maintained, and the players are free of intonation taint or stylistic quivering. Spohr was an eclectic who could bridle

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Oliver Daniel, *The Saturday Review*

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Robert Evett, *The New Republic*

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at Beethoven's middle-period quartets, but would write a concerto for quartet and orchestra; who accepted Wagner even as he denounced the more intense seriousness of Weber. Only the creativity of the man was stunted, unfortunately; his productivity never was. His overlaid music generally swaggers a bit too much. The Poot is almost similarly guilty. It is written in the style of twentieth-century academicism. One wishes to no avail that it would be improper once in a while.

—A.C.

R. STRAUSS: *Symphonia Domestica*, Op. 53; Chicago Symphony Orchestra conducted by Fritz Reiner. RCA Victor LM-2103, \$3.98.

▲IF the sprawling verbosity is to your liking, so will be this beautifully recorded performance. Reiner's incandescent orchestral definition demonstrates anew that he is without peer among Strauss interpreters of today.

—A.K.

STRAVINSKY: *Petrouchka* (complete); *Firebird Suite*; Paris Conservatory Orchestra conducted by Pierre Monteux. RCA Victor LM-2113, \$3.98.

(Firebird)

Ormandy.....Columbia ML-4700
Stokowski.....RCA Victor LM-9029

▲EVERY strand of both scores stands illuminated under the searching baton of the French master. This is particularly true of the intricate woodwind scoring in the Firebird's Dance, the complex rhythms of the *Danse infernale* and Petrouchka's piano solo (beautifully played), and the final crowd scene. But clarity has been achieved, unfortunately, at the expense of atmosphere, coloration, and cohesion, with tempi so slow that they can no longer portray what they set out to. The trumpet playing in the Ballerina's Dance (*Petrouchka*) is outrageously bad. The disjointed rhythms at the outset of the snare drum introduction, and again at the solo trumpet's entrance, as well as the cracked and incorrect notes of this passage itself, suggest that not only were the wrong "takes" incorporated into the finished performance (such things happen!), but that the splicing was rather

poorly managed at that. Incidentally, I believe that this is the only version of the *Firebird Suite* to include the optional bridge between the Infernal Dance and the Berceuse. The reproduction is all that it should be.

—A.K.

SULLIVAN: "*The Gondoliers*"; Geraint Evans (Duke of Plaza-Toro); Alexander Young (Luiz; Francesco); Owen Brannigan (Don Alhambra del Bolero); Richard Lewis (Marco Palmieri); John Cameron (Giuseppe Palmieri); James Milligan (Antonio; Giorgio); Monica Sinclair (Duchess of Plaza-Toro); Edna Graham (Casilda); Elsie Morison (Gianetta); Marjorie Thomas (Tessa); Stella Hitchins (Fiamettas); Lavinia Renton (Vittoria); Helen Watts (Giulia); Glyndebourne Festival Chorus and Pro Arte Orchestra conducted by Sir Malcolm Sargent. Angel 3570 B/L, four sides, \$10.96 or \$7.96.

▲THIS production, directed by an old D'Oyly Carte man, is the British equivalent of those Angel and London releases in which casts of operatic luminaries lavish their voices and their art on Viennese operettas. It is difficult to think of an important English singer of the day not appearing in this performance. The result is something a little different in Gilbert and Sullivan. Down the years there have been good voices in the D'Oyly Carte company, but those character actors in the elder mens' parts never made any attempt at vocalism. Here for once is a Duke of Plaza-Toro who can sing with the best of them. There are a few loose ends in the musical performance: Edna Graham, the Casilda, is not impressive vocally, which is a shame because she has attractive music to sing, and surprisingly enough Elsie Morrison has trouble with a couple of high tones. But the general level is high, the diction and the sense of the play are superb throughout. There are lovely things in this score. The rollicking finale is first-rate fun; such a song as *Take a pair of sparkling eyes* is a classic of its kind, and there is a charming duet I had forgotten, *O bury, bury*. The recording is for the most part full and impressive, though in spots it seems over-

Post-Holiday Memo: You probably know that our own Philip L. Miller's *Vocal Music*, published by Alfred A. Knopf, is the one really indispensable book on recorded opera, oratorio, cantata, and song. It is a truly comprehensive survey by a perceptive critic who has reviewed regularly for this magazine since its founding two dozen years ago. The book sells for \$4.50, but we have been able to acquire a limited number at a strictly temporary special discount, and it occurred to us that you might want to give a copy to some collector-friend together with a gift subscription to *THE AMERICAN RECORD GUIDE*. Or we could begin your friend's subscription and send the book to you. Either way, the price for both is \$5. If you have a friend in mind, simply use the form on page 222, adding your own name and address, and be sure to indicate to whom the book should go.

loaded, an impression confirmed toward the end of the first side when my stylus simply gave up and jumped. The performance does not include the dialogue.

—P.L.M.

●
TARTINI: *Sonata in G minor* ("Devil's Trill"); *Sonata in G minor* ("Dido Abbandonnata"); *Variations on a Theme of Corelli*; Erica Morini (violin) and Leon Pommers (piano). Westminster XWN-18594, \$3.98.

Oistrakh.....Angel 35356

▲**MORINI** is an artist of taste. She avoids fire and lightning, and exudes instead a light, singing, cantilena sound. Her thoughtfulness is evident in this recital of Tartini's three most popular works. As far as a violinist of today, trained conventionally, possibly can do, she performs most appealingly, avoiding the pitfalls of a constant rich vibrato, heavy portamento, and other characteristics of the prevailing Russian school. To me, however, what would be even more valuable than this release would be a record of the same three works done authentically on a baroque or eighteenth-century violin. This would necessitate using an instrument with a shorter fingerboard and bass bar, flattened bridge, all gut strings, pre-Tourte bow, and lower pitch, the accompaniment being done on harpsichord reinforced by a bass viol da gamba doubling on the bass line. Such an experiment has been done on a Decca Archive (ARC-3008) with a performance of *La Folia* by Corelli. If an artist of the stature of Erica Morini could be persuaded to perform Tartini

in such a manner, the results might be most fascinating.
—M.S.

●
TCHAIKOVSKY: *Concerto for Piano and Orchestra in B flat minor, Op. 23*; José Iturbi, pianist and conductor with the Colonne Orchestra of Paris. Angel 35477, \$4.98 or \$3.98.

TCHAIKOVSKY: *Same*; **BRAHMS:** *Hungarian Dances, Nos. 1, 5, 6, and 10*; Kyla Greenbaum (piano, in the Tchaikovsky) with the Sinfonia of London conducted by Richard Austin. Liberty SWL-15005, \$3.98.

Horowitz, Toscanini.....RCA Victor LCT 1012
Gilels, Reiner.....RCA Victor LM-1969

▲**THE** problems of a pianist conducting from the solo instrument during a concerted work rarely have been met without compromising orchestral integration, cleanliness of attack, or interpretative definition itself. I think only Mitropoulos, Walter, Fischer, and Bernstein have successfully doubled as ringmaster and acrobat. The distinctly unmusical devices employed by Iturbi to integrate the performance actually underline the need for a conductor. Despite such disconcerting shenanigans as slowing down in a broad ritard for cueing-in, swooping up the rather poor accompanying ensemble, and then accelerating again, the entirety lacks care in articulation, precision in attack, and uniformity of ensemble. Interpretatively, the totally undistinguished results are held down to practice tempi. Even so, delicacy of execution, probing depth, and tonal variety are foreign to this exposition. The acoustics hardly help matters,

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for they are to these ears the worst that have emanated from Angel, abounding in slips from pitch, a steely piano timbre, a rasping and plangent orchestral tone, and a minimum of balance. The recording never should have been released. Greenbaum's effort exhibits only slightly more insight. He, too, feels that the composer's thematic line is improved by distention, which in this case takes the form of extended rubati and a weirdly annoying habit of slowing the third beat in measure after measure. His technique is better developed than his adroitness with the pedal, although numerous finger slips have been uncorrected. The Brahms dances are recorded at a higher level, but they receive at best workmanlike readings.

—A.K.

TCHAIKOVSKY: *The Swan Lake, Op. 20* (excerpts); Philadelphia Orchestra conducted by Eugene Ormandy. Columbia ML-5201, \$3.98.

Dorati, Minn. (complete).....Mercury OL3-102

▲ONE of our three top ballet companies actually has presented such heavily instrumented staples as *Swan Lake* with a "symphony" orchestra of twenty pieces. The magnificent playing on this record only serves to underscore how thrilling this music can be when heard as intended, making sickly and pale by comparison most present-day performances in the theater, including those of The Royal Ballet. Although billed on the album cover as the "complete" *Swan Lake*, with no hint to the unsuspecting dilettante that this isn't the work in its entirety,

what is actually offered here is but ten of the thirty-six scenes (plus an overture) that comprise the full score. The contents: Scenes 1 (opening); 4 (waltz in the court scene); 6 and 7 (Introduction and *Pollacca*); 9 (Overture to Act 2); 13 (*pas de deux*); 14 (Dance of the Little Swans); 17; (coda); 25 (*Danse espagnole* from Act 3); 27 (*Czardas*); 28 (*Mazurka*); 34 (Dance of the Little Swans); and 36 (finale). These snippets are performed with superb tonal richness and just the right weight. As an interpreter, Ormandy tends to be rather unbending in line and tempo in the *pas de deux* and coda. But the sheer mass of sound and sweep that this ensemble lends to the music is likely to send many a balletic blood pressure swiftly rising. Columbia's sound is marvelous.

—A.K.

TURINA: *Canto a Sevilla*; Victoria de los Angeles (soprano) and London Symphony Orchestra conducted by Anatole Fistoulari. Angel 35440, \$4.98 or \$3.98.

▲THIS symphonic song cycle has come my way once before as part of a recorded Turina miscellany, but only the vocal sections were presented. The conductor was de Freitas-Branco, the singer Lola Rodriguez de Aragon (Ducretet-Thomson 93015). Turina was one of the subtler artists among the modern Spanish composers, and this paean of praise to his beloved city struck me as an attractive work, though the performance was somewhat rough. Things are different in this new version. No need, surely, to praise the limpid singing of de los Angeles—

though perhaps the more shrill voice of de Aragon is more typically Spanish—backed as it is by the shimmering loveliness of the orchestra. The music is not likely to have a finer performance. Angel's sound is considerably better than that of the competitive version. —P.L.M.

VIVALDI: *Gloria in D; Motetto a canto* for soprano and string orchestra; *Stabat Mater* for alto and string orchestra. Friederike Sailer (soprano), Margarete Bence (alto), Pro Musica Chorus and Orchestra conducted by Marcel Couraud. Vox PL-10-390, \$4.98.

▲TO claim the remarkable Vivaldi as a great choral composer on the basis of the *Gloria*, as the accompanying notes do, is simply too much. But then, this reviewer had the piece spoiled for him by its first recording (also from Vox: PL-6610), happily long since deleted. Two subsequent recordings featured the piece, one on Columbia Entré (6632) and another on Westminster (WL-5287, now available on Ducretet-Thomson DTL-93080). While this German performance is hardly definitive, nevertheless it is a good one, vigorous and direct. Its main flaw is the excessive overbalancing of the chorus by the orchestra. The two shorter pieces on the reverse of this disc are of interest for more than their novelty. Both are reminiscent in form and mood—though hardly in style—of Mozart's "Motet" *Exsultate Jubilate*, K.165, and both are lively and appealing. Particularly so is the *Stabat Mater*. Still, the original poem is of sixty lines (not ninety as the notes say), in ten stanzas, and this setting is of only fifteen lines consisting of stanzas 1, the first half of 4, and 5. The soprano seems insecure, and her Germanized Latin is jarring. The contralto has a somewhat neutral voice, but sings commendably. Clean recording throughout. Included are complete texts and translations with detailed sectional breakdown. In general, this is among the most satisfactory programs of Vivaldi sacred music I have encountered.

—J.W.B.

ZELLER: "Der Vogelhändler"—*Highlights*; Hilde Zadek, Wilma Lipp, Julius Patzak, Erich Majkut, Kurt Preger, Eberhard Wachter, Vienna State Opera Choir and Vienna Symphony Orchestra conducted by Rudolf Moralt. Epic LC-3403, \$3.98.

▲FIRST produced in 1891, "The Bird Catcher", was the masterpiece of Karl Zeller, another of those Viennese musicians who could turn out gay and tuneful operettas at the drop of a hat. The unprompted may be surprised to recognize an old familiar tune known in this country as *The Nightingale Song*. Otherwise I suspect the score will be new territory for most Americans. Unfortunately, perhaps, the songs roll out of this abridgement one after another with no time for recuperation in between. There is no dialogue. The record, then, is primarily for those Viennese who know their Zeller and all those novices who just like this kind of music. The cast is a veritable constellation. —P.L.M.

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Heures espagnoles

The Spanish Harpsichord: Five Sonatas by Soler; individual pieces by Galles, Angles, Rodriguez, Freixanet and M. Albéniz; Fernando Valenti (harpsichord). Concord 4004, \$4.98.

▲THIS is another of Concord's reissues from the old Allegro catalogue, and it is good to have it accessible again as a nice supplement to Valenti's recording-in-progress of the Scarlatti Sonatas, even if the engineering is not quite as fine as Westminster's. Of course it is Scarlatti who dominates most of this music, in spirit if not always in detail, although some of the later pieces on side 2 show the influence of the late classical period. But even if imitation were a fault—and who is immune to it?—there is much beauty and even originality here, on a minor scale. The extensive and thorough note, on the double-sleeve may serve as a modes for others. —J.W.B.

•
Five Centuries of Spanish Song (1300-1800); Victoria de los Angeles (soprano) with instrumental ensemble. RCA Victor LM-2144, (3.98).

▲CAN "old" music serve as an effective vehicle for a prima donna? This record should demonstrate that it can, at least for de los Angeles. Her purpose in recording this program of brief pieces, as she tells us in a jacket note, was to branch off from the familiar nineteenth- and twentieth-century Spanish vocal repertory and draw attention instead to the earlier literature. That she scores her point so well is a tribute not only to her sympathy for the music of her homeland, but also to the delicate shading, deft phrasing, and over-all sensitive musicianship which make her one of the finest vocal artists of our time. There is no attempt to be antiquarian about the accompaniments of the earlier songs on side one but, although there is a tasteful and convincing substitution of modern instruments for their old equivalents, all hands plainly

feel more at ease in the Baroque items on side two, where their instruments sound more in place. The basic elements of the ensemble are a string quartet and a harpsichord, sometimes separately, usually together, and occasionally joined by flute and harp. The later pieces on side two are generally the more successful and appealing, but the whole collection is very, very attractive. This is a disc that will satisfy not only the de los Angeles fans, who enjoy her work no matter what she sings, but also those who like to wander off the beaten path. Shame on Victor, however, for not identifying the instrumentalists or—worse yet—for failing to include texts or translations. —J.W.B.

•
Spanish Keyboard Music of the XVIIth and XVIIIth Centuries. Paul Wolfe (harpsichord). Experiences Anonymes, EA-0026, \$4.98.

▲THIS new company has quickly proven itself to be one of the most important of the minor labels, and a welcome one especially to lovers of old music. Wolfe already has contributed two discs on which he showed himself a performer of ability and taste. This third of his recordings is therefore warmly received, particularly in view of its contents. We have long needed some attention given to the music of Antonio de Cabezón (c. 1500-1566), and Wolfe devotes all of side one to six of his pieces, all of them delightful object lessons in that subject which is only beginning to be dramatized on records—the influence of the Spaniards on the Elizabethan English style of keyboard music. The second side includes four pieces of doubtful or anonymous origin, and two by Juan Cabanilles (1644-1712). The latter give some idea of the Spanish keyboard scene before the coming of Domenico Scarlatti in 1729. The recording is clear and clean, though one occasionally detects a slight waver. The jacket notes, as always with this label, are well done, and the cover is particularly attractive. —J.W.B.

The Spoken Word

Eleanor Roosevelt in Conversation with Arnold Michaelis. Recorded Communications RCI-102, \$5.95.

▲THIS is really the third of Michaelis' "recorded portraits" (but the second, of Bruno Walter, has been released so far only for promotional purposes by Columbia Records). It has little in common with the first one, which was an Adlai Stevenson "interview-in-depth"—the name RCI assigns these ventures. In the thirteen months between the two generally available records, Michaelis has much modified his technique; and though there remain traces of his former infelicities, he has erased most of them. He still occasionally makes an intrusive or analytical remark which his position as interviewer does not warrant. But he has evidently concluded that people who listen to the record will do so because of the celebrity concerned, and not him. Accordingly, he now speaks primarily to elicit a response.

It is a pity that this disc will not be bought by those who have disliked "Eleanor", but only by those legions for whom she is already someone pretty spe-

cial. If the unconverted, however, could be prevailed upon to listen to this LP, they might gain some understanding of precisely what sort of woman she has always been. Her voice, which cruel satirists used in their vain attempts to make her the nation's buffoon, has today quieted; and those who were deaf to all except her inflections might now begin to listen to her words.

The record spins out the memories of her childhood, her relationship with her Uncle Ted, her difficulties with her mother-in-law. There is much also about the F.D.R. administration: careful explanations of why she liked City Boss Ed Flynn but found City Boss Jim Farley less satisfactory. She speaks, as well, about her husband and their personal relationship: "In a way my conscience bothered him . . . He was a very human person in a great many ways." When asked, finally, about her future plans, she quietly remarks: "I've just done things as they came along to do, too long in my life. I guess I would just go on until the end, just doing things that happen to come my way."

Modest, charming, wonderful lady, this is a lovely recording for us always to remember you by. —L.S.

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Tape Reviews

J. S. BACH: *Brandenburg Concertos Nos. 1-6* (complete); Cento Soli Orchestra conducted by Hermann Scherchen. Omegatapes Monaural OT-9001, \$14.95.

▲YOU remember the rhyme about the girl with the curl: "When she was good, she was very, very good. And when she was bad, she was horrid." Despite the fact that there are a few musicians on this tape who seem to be striving against overwhelming odds, it would be misleading to imply that any portion of the six Brandenburg Concertos as played by the Cento Soli group is "very, very good". The rest of the quotation, however, is painfully exemplified. The conducting of Hermann Scherchen is quite commendable—much less individualistic than in the recordings one has heretofore associated with this artist. Instead, these are unmannered, highly skilled and disciplined (but unimaginative) readings which one might associate with a provincial concert master. And the Cento Soli's strings and woodwinds, although inadequately rehearsed, frequently show signs of real musicianship. On the other hand, there are a number of strikes against this release. My review copy appeared to be defective—the mylar-based tape had stretched at a point about five minutes into the first concerto, damaging both tracks. Presumably this was an accident which occurred only on one or a few copies. But it is difficult to take as charitable a view of the rest of this production. Omegatapes' microphones seem to have been unable to catch the sound of the brasses. The trumpets often remind one of the garden hose played by the late Dennis Brain at the Hoffnung Music Festival. The horns fare little better. The harpsichord sounds now like a piano, now like a harp, and

periodically it disappears altogether. The orchestra does not come through well. Generally it is blurred. The playing of the brasses is on a par with the recording. The trumpets (if that's what they are) bungle the Bach trills, and generally play flat when they are able to keep up with the score. The horns, also, are not in tune. The ensemble seems to be small, even for Bach. Scherchen's patience must have been sorely tried with this woefully undermanned, ill-rehearsed orchestra. One of the basic arguments in favor of pre-recorded tapes is the extra fidelity they provide, but I am unaware of a lower-fi recording than this of the Brandenburgs, even on disc. —R.A.

■
BRAHMS: *Symphony No. 1 in C minor, Op. 68*; Boston Symphony Orchestra conducted by Charles Munch. RCA Victor Stereo GCS-42, \$18.95.

▲THIS performance was reviewed at length when it appeared on LM-2097 (August, 1957 issue). The sound on stereo is beautifully spacious, the separations superb. —J.L.

●
DANZI: *Quintet, Op. 67, No. 2*; **HINDEMITH:** *Kleine Kammermusik, Op. 24, No. 2*; New York Woodwind Quintet. Concertapes Stereo 24-4, \$11.95.

▲PERFECT execution, as one would expect from artists like flutist Samuel Baron and French hornist John Barrows (the others are Bernard Garfield, bassoon; Jerome Roth, oboe; and David Glazer, clarinet). The Hindemith is of course a masterpiece of the genre, and Danzi is to woodwind players what Popper is to cellists, which is to say inescapable. Concertapes has been able to achieve the most subtle colorations of timbre without loss of separation. An outstanding tape.—J.L.

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PST-9

PERIOD MUSIC COMPANY

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LISZT: *Prelude on a Theme of Bach; The Sermon to the Birds; other short works;* John Ranck (piano). Zodiac Stereo ZST-1006, \$11.95.

▲THE recital also includes Rachmaninov's *Prelude in G*, Paderewski's *Minuet*, Schütt's *Tendre Aveu*, and Khachaturian's *Toccata*. Ranck is a superior pianist. The measure of his artistry is that he addresses himself to these miniatures with no condescension and, indeed, with every evidence of affection. The sound is quite special; Zodiac seems to have a way with pianos.

—J.L.

ORFF: *Carmina Burana;* Sylvia Stahlman (soprano), John Ferrante (tenor), Morley Meredith (baritone), Hartford

Symphony Orchestra and Chorale conducted by Fritz Mahler. Vanguard Stereo VRT-3011/2, two reels, \$23.90.

▲THE most compelling aspects of this release are its stunning sound and its accompanying texts—the latter being made available for the first time. In the December issue P. L. M. indicated his preference for the Angel version on disc, mostly on account of the latter's excellent soprano. But Vanguard's is the only one on tape, and in the absence of competition it makes a ringing impression. To my ears the balance is ideal.

—J.L.

R. STRAUSS: Suite from "Le Bourgeois Gentilhomme"; Chicago Symphony Orchestra conducted by Fritz Reiner. RCA Victor Stereo DCS-43, \$12.95.

▲THE composer's apparent aim in this suite was a juxtaposition of eighteenth- and twentieth-century styles. Occasionally we hear saccharine anachronisms and downright dull passages; at other times Strauss succeeds admirably. But let it be said that Reiner handles this uneven music just perfectly. The small-scaled orchestra is held in restraint at what could be cloying spots, and there is cool precision throughout. When a rousing sound or rollicking motion is needed, Reiner comes through. The stereo recording technique is also an aid, as it always is in the music of Strauss. A successful tape from any point of view.

—E.B.

Oistrakh Encores: David Oistrakh (violin) and Vladimir Yampolsky (piano). Phonotapes-Sonore (Monitor) Double Track Monaural PM-162, \$8.95.

▲KING David vouchsafes eleven mostly off-beat works in his suavest note-perfect fashion: Saint-Saëns' *Étude in Waltz Form* (arr. Ysaye), Suk's *Song of Love*, Zarzycki's *Mazurka in G*, Medtner's *Nocturne in D minor*, Kodály's *Three Hungarian Dances*, Szymanowski's *The Fountain of Arethusa*, the *Spanish Dance* from Falla's "La Vida Breve" (arr. Kreisler), Scriabin's *Nocturne, Op. 5, No. 1* (arr. Mogilevsky), the *March* from Prokofiev's

"The Love of Three Oranges" (arr. Heifetz), Albéniz' *Song of Love*, and Wagner's *Album Leaf* (arr. Wilhelm). The Szymanowski performance alone is worth the price of the tape, and Yampolsky's accompaniments are a model of artful deference. Good engineering too.

—J.L.

Gregorian Chants and Introits: *Adoro te Devote; Ave Verum; Pange Lingua; Ave Maria; Alma Redemptoris; Ave Regina Coeli; Salve Regina; Ecce Panis; Vexilla Regis; Victimae Paschali; Dies Irae; Gloria Daus; Gaudete; Cibavit Eos; Dum Clamarem; Judica Me Deus; Laetare Jerusalem; Respite in Me; Puer Natus Est; Jubilate De;* Roger Wagner Chorale. Omegatapes Monaural OT-8003, \$16.95.

▲THE male voices of the Roger Wagner Chorale are heard here in an hour-long program of Gregorian Chant. The tape is a bargain at any price. The hi-fi fan will want it for the excellence of the recording; admirers of this hauntingly beautiful music will treasure the care which attends the performance. This is perhaps the first appearance of Gregorian Chant on pre-recorded tape. It should remain at the head of the class for some time to come. It is difficult to see how even the blandishments of stereophonic sound could add to the total effect. Omegatapes' engineers have recorded the Chorale in what sounds like a large, exceptionally live auditorium. There has been no attempt to use sound effects or electronic gimmicks. As a result the music has that sexless, other-worldly quality which is the delight of those who love this special form of expression. As for the music itself, it evidences no tampering. Indeed, comparison with the discs by Les Paraphonistes de St. Jean des Matines and the Benedictines from Solesmes shows that the Roger Wagner group is well able to hold its own against choirs more thoroughly steeped in tradition. Omegatapes has included a small slip of paper in this package announcing the individual selections on each band. One might expect a great deal more in the way of program notes.

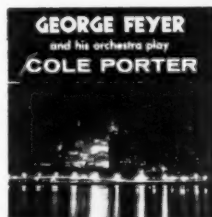
—R.A.

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Monk, Mulligan, Mingus Miles, Morton, and more

By MARTIN WILLIAMS

SINCE ABOUT 1949, the playing of trumpeter (sometimes flügelhornist) Miles Davis has settled into a gentle but firm lyricism, shorn of almost all his earlier attempts at virtuosity. His work has been, and is, uneven, but it is at its best a unique and beautiful experience. On "standard" songs (take *All of You* or *Bye Bye Blackbird* on Columbia CL-949) he states melody, in a sense echoing the young Armstrong or Red Allen, with a secret kind of shift of meter and accent and slight alteration of line (like a man slowly turning a crystal in a warm light) which can bring out the most unexpected beauties, then gradually alter it until he is creating something quite new out of its harmonies.

The recent "Cookin'" (Prestige 7094) is by the same quintet as the aforementioned Columbia. It has, I think, no really striking moments, but almost everyone on it plays with a consistency and unified swing. Prestige also has a collection of Davis reissues from 1954 called "Bag's Groove" (7109) in which the leader plays especially well on two versions

of *But Not For Me*, and which also contains work by Milt Jackson, Thelonious Monk, Sonny Rollins, Horace Silver, Kenny Clarke, and Percy Heath. It is an almost constantly eventful and representative collection, belonging in this respect with the previous "Walkin'" (Prestige 7076).

Two recent releases by pianist Thelonious Monk, "Monk Meets Mulligan" (Riverside 12-247) and "Monk's Music" (Riverside 12-242) contain, along with new compositions, new versions of some of his earlier pieces, and therefore a brief account of his work may be appropriate. His first recordings as leader were made for Blue Note from 1947-50 (now available on 1510, 1511, and most of 1509). They showed a remarkably original musician, and a man who had already learned the essential artistic lesson of discipline that so few of his contemporaries have learned: his own limitations, hence his own form and real potentialities. Monk is, to put it bluntly (and I hope not too dogmatically), with Joplin, Morton, Ellington, and Waller, one of the great composers of jazz. He is also, as an instrumentalist, one of the great virtuosos of rhythm, meter, and accent in all music, and a master of surprise. At least two-thirds of the Blue Note series is excellent.

Prestige has recently collected some of the Monk of the early fifties on two twelve-inch LPs. The Quintets (7053) play on six fine compositions, and the sureness with which the leader can bring out the best in his side-men is constantly in evidence. The trios (7027) show the economical, witty pianist at work on "standards" and his own pieces with a style at

With the adjoining column we welcome to these pages a distinguished jazz authority who will be represented monthly henceforth. Mr. Williams has been esteemed a "particularly valuable" critic by Down Beat. Most recently he has written for The Saturday Review, but his longest association has been with The Record Changer, in which journal his name has been recurrent for five years.

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once as basic as simple blues and as soundly advanced as any in jazz.

Since 1955 Monk has recorded for Riverside. Of the previous releases in this series I shall single out only "The Unique" (12-209) and "Brilliant Corners" (12-226). The former (a good introduction to his playing, by the way) is a collection of trio performances on tunes everyone knows. It is part among the most deeply (often sardonically) humorous jazz records ever made, and has, in *Just You, Just Me*, a disciplined set of melodic variations of a kind unknown since Morton and Waller. The latter collection has work by two



Monk

quintets, is complete on its own terms, and is so full of suggestions about future possibilities for jazz that one may well despair of their assimilation.

The fault with the meeting with Gerry Mulligan is Mulligan's, but is not so much that he met Monk on Monk's terms but that the Mulligan of extended solos is so often a man toying with notes and chord changes but not really making music.

"Monk's Music" gives further evidence of the knowledge Monk has of the musical worth of every note and phrase he writes and plays in the sound way he has expanded scores for the lines of *Well, You Needn't*, *Off Minor*, and *Epistrophy* for a septet. And so compellingly does his own presence guide his groups that, in a sense, it really doesn't matter that trumpeter Ray Copeland has a beautiful tone, excellent technique, but may let his lines wander a bit; that alto saxophonist Gigi Gryce (the weakest soloist) has trouble swinging; that tenor saxist John Coltrane's is an individual, harmonically provocative, constantly improving, but still undisciplined talent; that Coleman Hawkins is (as he has been for over thirty years) a master in his idiom and shows it except for a slow start on *Epistrophy*. Monk himself keeps things fascinatingly alive and in motion. Present on both of these later LPs is bassist Wilbur Ware, a man whose largely unorthodox approach is, I think, potentially revolutionary.

Even in those moments in his own playing when Monk is obviously almost waiting for something to happen, his refusal to "fake", doodle or decorate shows how very musical he is. And he involves us with him; he is no "showman" and no "entertainer". He is what many jazzmen have been called and few have been: Monk is an artist.

Almost since its beginnings, jazz has been a music above the level of "folk" music, has somehow been at least almost a concert music. Many have tried to break the chain that has tied it to dancing and the barroom, of course, and many (Ellington excepted) have tried to do it with their own sophisticated (slightly patronizing) craftsmanship as arrangers. If they produced anything that was music at all, it was not jazz. I am raising this question because of a recent release by virtuoso bassist Charlie Mingus and a quintet, "The Clown" (Atlantic 1260). Mingus' music has shown that he is a man determined to make jazz indisputably a music *per se*. His earlier efforts, unless light, were full of good intentions, but sometimes overblown and unrewarding. But a recent work (*Pithecanthropus Erectus* on Atlantic 1237) was astonishingly powerful and sure, and showed that Mingus had learned that the only way to produce a concert jazz was to work with and extend the things that make jazz so vital a music in the first place, for that piece is on one level as basic and direct as a "field holler" and as elementary as improvised jug band "riffs". If *Pithecanthropus* is ultimately unresolved and fails, it fails in a very sound, promising way. Mingus sometimes includes in his pieces shouts, cries, sounds. Of course, these things are not in themselves music and need to be transformed before they become music, but how much better to be so directly in touch with the source of music than to think that the job can be done with its skills or with borrowed musical forms. And when Mingus looks deeply into the human soul and finds terrible and wonderful things, he is willing to speak of them with enlightening directness.

There is nothing on "The Clown" which has quite such profound intentions as *Pithecanthropus*. The title piece, a spoken narrative with music, is, I am afraid, only a faintly engaging novelty. *Reincarnation of a Lovebird* shows that what earlier seemed a sentimental streak may still be with Mingus. But *Cuban Fight Song* and *Blue Cee* are a credit to him and to all of his musicians; they are more assimilated (the few shouts here are more an encouragement to the improvisers than an attempt to piece out the music) and again have the kind of substance that

means that this is a man worth attending, whose significant intentions may well be coming to a fulfillment; jazz, of course, must find, not borrow, its way, and Mingus now seems to have insight into what that way will be.

Tenor saxist Sonny Rollins belongs to the line which includes Johnny Dodds, Sidney Bechet, Coleman Hawkins and Charlie Parker, not to the cooler line which includes Jimmy Noone, Johnny Hodges, and Lester Young. That he has long been a much better-than-good soloist can be heard on several of the Monk and Davis sets above, but the growing maturity and discipline which he showed on "Saxophone Colossus" (Prestige 7079) and "Way Out West" (Contemporary C-3530) was coupled with a rare power and immediacy. "The Sound of Sonny" (Riverside 12-241) is almost a portrait of a man relaxing after his triumphs. It is made up of brief performances of nine pieces with a rhythm section. One of the chief virtues of his playing on the Prestige and Contemporary sets is that it shows his willingness to meet the pressing problem of extended solos with a directness and sense of unfolding structure that few jazzmen, except certain pianists, have ever shown. Thus one might here expect statements of compactness and concentration. Instead we often do not get much past the manner (even the mannerisms) of his playing (and some of his wit) and the track is over. Certainly he is not helped by some trite piano.

Rollins' Blue Note 1558 is a better record—it would be if only for his striking solo on *Misterioso*. Part of the reason seems to be the presence of Thelonious Monk on one number and for part of another. At any rate, something encourages trombonist J. J. Johnson into offering something besides the urbane fuzziness he has given us so much of lately and Rollins into showing some of his reserve strength. The piano of Horace Silver (present on five numbers, sharing one with Monk), a kind of "modern" honky-tonk, has lately seemed increasingly mannered and repetitious.

Trombonist Vic Dickenson is a highly-respected musician who knows some essential things about jazz improvisation which many celebrated men do not: it is not merely melodic embellishment, it is not a matter of a self-generated obbligato, and it needs an inner order of its own. His one fault is an occasional tendency (especially at fast tempos) to manufacture the rhythm himself rather than use it. The very good set of notes by Nat Hentoff for the record at hand (Storyville 920), sustained by Dickenson and rhythm alone, have enough to say

about his unique vocal tone and his emotional projection so that there is no need to elaborate.

In 1938, Ferdinand "Jelly Roll" Morton spent five weeks at the piano in the Coolidge Auditorium of the Library of Congress setting down, through a crystal microphone onto acetate blanks on a portable disc recorder, his music and his life. Riverside has now reissued a twelve-volume series drawn from those recordings. Since I wrote the notes for these records, a kind of unwritten law prevents me from reviewing them—and I hope that does not imply that I said anything in those notes that I wouldn't say in a review. Morton's was one of the great talents in jazz and the series is superb. It may be an aid to the customer that Riverside chose to retain the editing that this material was given in a former release, but a rather strange editing it was. And although some things have been done with the quality of the sound, everything possible has not. For those wanting mostly his remarkable music, Volumes 1, 2, 3, 4, 6, 8, 10, and 12 are minimal. For those who want to hear a fascinating speaker, historian, theorist, braggart, enchanter, and more wonderful music, the rest of them. I had an enlightening and moving time working with them, I assure you.

A new release (EmArcy 36109) shows Sarah Vaughan as the jazz singer—the one of her two roles that matters. It is an engaging collection, infectiously good spirited, and emotionally unpretentious and direct. Her approach to improvisation is, however, almost exclusively harmonic and although her skill may amaze, her lines, as her "scat" choruses especially show, can be quite dull melodically.

Ruby Braff, a trumpeter who has shown that his style is swing-based, that he has a fluent imagination (and memory), an eclectic ear for many trumpeters, and a very uneven sense of structure, leads a recital of tunes more or less associated with the late Bunny Berigan (RCA Victor LPM-1510). There is a rather tepid air about the LP as a whole and the rhythm shows some disunity, but you will hear Pee Wee Russell's clarinet sing some of those beautifully ordered counter-melodies of which he can be the master, and trombonist Benny Morton easily and authoritatively working with much the same conception.

Camden has collected some of the numbers made by Lionel Hampton and pickup groups from the outstanding swing bands of the late thirties (CAL-402). Some good ones (*It Don't Mean a Thing, Shoe Shiner's Drag, I'm in the Mood for Swing*) are included, but none of the really important records in that series.

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Folk Music

By ROBERT SHERMAN

WE ARE indebted to Riverside for an utterly captivating concert of "English Folk Songs" by John Runge, a native Britisher now residing in New Hampshire (RLP 12-814). An "art" singer in the best sense of the word, Runge's singing has an infectious enthusiasm as he romps through a graceful and sparkling program of tender ballads and rollicking, comical ditties. Like Richard Dyer-Bennet (whom he resembles in voice and style), Runge is a minstrel of the first order, and one from whom I trust we will be hearing more.

A less successful recording debut is made by Herta Marshall, singing a group of American love songs: "To You With Love" (Folkways FA-2333). Miss Marshall's voice is pleasant, but thin and (at least on this disc) without much flexibility. She has, moreover, chosen a program entirely of slow, pensive songs, and although individual selections are quite nicely done, her neat, careful singing has not the vitality to overcome an impression of sameness throughout.

Also from Folkways comes a double debut in the persons of Martina and Maria Eugenia Diaz, two sisters who are featured in a highly enjoyable group of songs from their native Chile (FW-8817). Singing with charm, spirit, and musical understanding, the girls also provide fine guitar accompaniments which contribute much to the over-all effectiveness of the disc. I especially like their version of an Indian lament, *Huincahoral*, and *La Paloma Choca*, a gay festival dance.

Back to the U.S.A. and a fascinating collection of Documentary Talking Blues (Counterpoint CPT-550). The talking blues, a peculiarly American form of expression, consist of informal, rhythmic, chant-like speaking, to the background of basic chord patterns on the accompanying instrument. Similar to the calypso in its improvisational style and down-to-earth treatment of everyday themes, the talking blues form was adopted in the thirties and forties by many folk composers (Woody Guthrie being the most famous) as a means of speaking out on contemporary social problems all the way from sharecropping to union organizing to the atom bomb. On this disc, Pat Foster, with guitar, banjo and occasional vocal assistance from Dick Weissman, sings—or I should say talks—fourteen of these blues, with a generous helping of the disarming, country-style humor that gives

them their unique and convincing flavor. You may heartily disagree with the sentiments expressed in these alternately raw, bitter, dramatic, funny, radical verses, but I think you'll find them exciting, earthy pieces of Americana.

Hailing from Atlanta is the Graham Jackson Choir, eight singers who present a noble group of "Spirituals" with obvious sincerity and compassion (Westminster WP-6048). Outstanding among the soloists is the contralto Juanita Crawford, whose husky, poignant singing of *Deep River* is the highlight of the disc for me. The chorus has not the finesse or the glorious voices that we have come to associate with so many Negro performers (even with, as a matter of fact, many of the superb collegiate choirs) but there is an underlying integrity here which cannot be denied.

Rounding out our list of new personalities is the dynamic young Glenn Yarbrough, who is heard in a collection of folk and semi-folk songs: "Here We Go, Baby" (Elektra EKL-135). When Yarbrough sings simply and without affectation, his pleasing voice is compelling and warmly attractive; and when the accompaniment (which varies from a single guitar in some selections, to an orchestra and chorus in others) is likewise simple, the result is truly rewarding. Such is the case, for instance, with the lovely *All Through The Night*. Unfortunately, Yarbrough too often seems to be striving for "effects", and the arrangements too often are slick, overblown, even cheap. There is, in general, an over-emphasis on vocal technique, on the performance *per se*, and too little concern for the mood or meaning of the songs. Just read the jacket notes: one ballad is described only as "a superb study in breath control", while the use of choral and orchestral backings is justified as a means of providing the singer with "a showcase to highlight and display his virtuosity". I, for one, do not believe that this "showcase" approach to folk singing is a valid one. Still and all, Yarbrough's is a fresh, vigorous talent, and there is enough musically convincing material on the disc to warrant making room for it.

Richard Dyer-Bennet continues his superlative recordings for his own label with another fine collection of (mostly) English and American folk songs (Dyer-Bennet Records DYB-3000). Especially interesting are three satiric, political ballads, but the whole set, of course, is stamped with Dyer-Bennet's distinctive elegance and superb artistry.

The indefatigable Pete Seeger is also back with another two recordings for

—(Continued on page 235)

"Unlikely Corners"

WHY NOT LOOK below the surface occasionally and find out what it is in the direct appeal of the popular tune which makes the audience go home whistling; to see if there is not some artistic impulse hidden in unlikely corners. . .

—Ralph Vaughan Williams

By EDWARD JABLONSKI

COLUMBIA RECORDS some weeks ago released four interesting sets devoted respectively to composers Richard Rodgers, Jerome Kern, George Gershwin, and Cole Porter. To date I've received the so-called "Columbia Album of Richard Rodgers" (C2L-3) and the Gershwin (C2L-1). Each has two twelve-inch records and contains strictly instrumental interpretations of a good number of songs. The Gershwin set contains no surprises—the only novelties being orchestrated versions of two of the *Piano Preludes*—but the Rodgers set conducted by Kostelanetz is excellent. There are two reasons for this. First, several of the songs included are not so well known (but no less fine). Second, Kostelanetz gives the songs a good solid muscular interpretation, so that the melodies are not buried in stringy slush. The rarities include *How Was I to Know*, *Ev'ry Sunday Afternoon*, *Over and Over Again*, *You Have Cast Your Shadow on the Sea*, and *Quiet Night*. The Gershwin set was arranged and conducted by Percy Faith, the Kern by Paul Weston, and the Porter by Michel Legrand.

Irving Berlin is given some attention in "The Best of Irving Berlin" (Mercury MG-20316), but it turns out to be more of an undeserved comeuppance than a tribute as sung by Sarah Vaughan and Billy Eckstine. Berlin's simple melodies don't deserve to be twisted and strained as they are by these very stylized vocalists. The collection includes *Alexander's Ragtime Band*, which goes back to 1911 and *You're Just in Love* from "Call Me Madam" (1950)—a goodly stretch. It would be an idea worth looking into to do an album of Berlin sung by straight singers who allow the composer's personality to win out rather than the other way around. The scores Berlin did for the "Music Box Revues" and the wonderful films of the thirties would serve as an unlimited source of melody. Miss Vaughan and Eckstine may be fine within their own limited field, but it does not seem to

include the fragile songs of Irving Berlin. This album is for fans of the vocalists rather than the composer.

Two top English composers (one little known here) are presented in "The Famed Songs of Noel Coward and Ivor Novello" (Dot DLP-3047). Both composers are presented in the rather old-fashioned operetta tradition. No American musical comedy liveliness here. Coward, in his lyrics especially, comes closer to our traditions, but Novello (who was also very popular as an actor) serves as a link with Viennese operetta; his melodies are conventional but often very lovely. The Coward songs are pretty well known, but Novello's aren't. Anyone interested in the influences upon Jerome Kern might listen to Novello's music. Not that he directly influenced Kern, but the traditions that he kept alive had impressed young Kern, who had spent some years in England and then returned to influence in turn the younger American composers, among them George Gershwin. Of course this Dot recording has intrinsic merits: the songs and the vocalists, all English, who give these songs authentic interpretations. Wish the same might have been said for the Berlins above.

Speaking of Kern, a dozen of his melodies are given the David Rose treatment in "The Song is You . . . Melodies of Jerome Kern" (M-G-M E-3555). If you like Rose, you'll like this album, which contains all the usual Kern selections. The liner notes are unsigned but excellent. One of the better songs here is *The Way You Look Tonight*, which isn't done enough these days.

Another purely orchestral recording, "Broadway Spectacular" (Concert Hall Society FH-1507), treats some recent show tunes to straightforward interpretations by Norman Leyden and his orchestra. Here is a collection of Rodgers, Loesser, Berlin, Porter, Adler and Ross, and Loewe: *If I Loved You*, *Hello, Young Lovers*, *Falling in Love Is Wonderful*, *So In Love*, *Her*

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nando's *Hideaway*, and *I Could Have Danced All Night*. Very fine liner notes supplied by Gilbert McKean. But this album is for those who don't have the above tunes in some other form.

My attention has been called to the talents of Barbara Lea, whose most recent album has been released on the Prestige label, "Lea in Love" (Prestige 7100). Miss Lea's forte is the little known but fine show tune. Like Lee Wiley, Miss Lea has an affinity to a jazz band backing—which generally includes the young trumpeter Johnny Windhurst—with somewhat the same attention to the details of the lyric. Miss Lea's present album includes *Will I Find My Love Today?* by the young pianist-composer Alex Fogerty, Porter's *You'd Be So Nice To Come Home*



Barbara Lea

To, and I've Got My Eyes on You, Youmans' *More Than You Know*, and Arlen's *Sleep Peaceful, Mr. Used-to-Be* from "Blues Opera". Miss Lea's interesting taste, and I might underscore that it is *good* taste, in material makes for interesting song collections, which she then sings with intelligence and attention to the song's own merit.

Dolores Gray, of Broadway and the films, sings some very good songs in her album, "Warm Brandy" (Capitol T-897) but her intelligence and attention is given away by the cover of the album itself: It shows Miss Gray, who is a tasty morsel, in a warmth-producing leggy pose. The songs are then given what today is considered sexy treatment—cooling, tempo dragging, innuendo in the delivery of the lyric. Fortunately Miss Gray still remembers enough of her Broadway training to do quite well with such songs as *How Long Has This Been Going On?*, *Do, Do, Do*, (both by the Gershwins—I promised Ye Editor I'd keep away from the Gershwins and Arlen for a while but, as they say on Madison

Avenue, that's the way the platter spins). Miss Gray insinuates through a few more fine songs (non-Gershwin) such as *You Go To My Head*, *Speak Low*, *Isn't It Romantic*, *Don't Blame Me*, and that old timer, *Penthouse Serenade*.

I'm sorry (not really) but Margaret Whiting in "Goin' Places" (Dot DLP-3072) sings four Harold Arlen songs. She also does *Gypsy in My Soul*, *East of the Sun*, *Gone With The Wind*, all in keeping with the gimmick of the album's title. Miss Whiting needs no gimmick to sing, being, as she is, one of the best of the non-affected vocalists. The arrangements at times are somewhat strident; Miss Whiting does better with sweeter backing. This is a welcome release. If a gimmick is so necessary, how about an album of songs by Miss Whiting's father, Richard Whiting?

Lest we take our entertainment too seriously, Columbia has issued an album entitled "The Piano Artistry of Jonathan Edwards" (Columbia CL-1024) in which "Mr. Edwards" and his wife devastate the kind of husband and wife team you've encountered at parties. He plays the piano and she sings. The playing is characterized by excessive use of the pedal (to cover the leanness of the fingering), meaningless runs, and clinkers enough to stifle a furnace. And if the song goes too high, she merely changes the tune a little. The interpretations on the album are wondrously bad—and only experts could do this so well, for Mr. and Mrs. "Edwards" are in fact Mr. and Mrs. Paul Weston (Jo Stafford). Very funny.

(Continued from page 233)

Folkways: "American Ballads" (FA-2319) and "American Favorite Ballads" (FA-2320). He seems to be in a mellower mood than usual here, but his many fans will be delighted to have his exciting versions of such favorites as *Frankie and Johnny*, *So Long*, *John Henry* and dozens of others. Pete can also be heard as one of the Weavers on the second Vanguard disc devoted to that dynamic quartet: "The Weavers on Tour" (VRS-9013). Here, the title notwithstanding, is the rest of the Carnegie Hall concert which provided the tapes for the earlier release. The balance between voices often leaves something to be desired (as was the case at the concert too, as I recall), but the Vanguard engineers have done a very skillful job of editing, and the over-all sound, considering the location recording, is quite good. The twenty-one songs include such Weaver specials as *The John B. Sails*, *Michael*, *Row the Boat Ashore* and a rousing *Drill Ye Tarriers*.

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